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Literary 1947 in Retrospect

MAX J. HERZBERG¹

WHATEVER may have been the case in the rest of the world of trade, production in the book business caught up with consumption to such an extent that gloom hovered darkly (or redly) over the ledgers of publishers and caused many authors to conclude that literary royalties were in almost as bad shape as the dynastic royalties of Europe.

Books continued to pour from the presses literally in thousands of titles, but paper and printing costs kept mounting, while, at the same time, readers stopped buying books in large numbers. Booksellers began quarreling with the book clubs. One book club consoled itself with the calculation that, even if sales were falling, still *Kingsblood Royal* had, even before publication, sold 740,000 copies, whereas in all of 1921 *Main Street* sold only 295,000 copies. Henry Seidel Canby complained that the eager quest for "ephemeral and synthetic best sellers" was preventing the publication of really good books destined for only moderate sales; and Lovell Thompson spoke of "money-drunk" publishers and literary agents. According to another

authority, what the book trade really needed was "some ingenious gadget to lower the cost of book production, something that will do for printing and binding what the dial has done for the telephone." Alfred R. McIntyre suggested that authors go a little easy in their demands for royalties, and Harvey Breit, after a survey of the literary market place today, concluded that publishers were being forced to "shop for sure-fire stuff."

No statistics were available at the moment that this article was written to tell how many books were published in 1947. But, obviously, from all reports there were too many. It is true that some books, stoutly supported by the book clubs and skilful publicity, still sold well. Some books even attained an unexpected success. Thus Arnold J. Toynbee's *A Study of History* appeared in March. It was not even mentioned, so far as I can discover, in the list of new publications in *The Retail Bookseller*, that useful organ of the retail book trade. Yet it has been on the best-seller list since May, and at times the demand for it has been so great that the available supply was exhausted. On the other hand, some highly touted books fell unnoticed by the wayside.

¹ Book editor of the *Newark Evening News*; editor of numerous anthologies; principal of Weequahic (Newark) High School; past president of NCTE.

Incidentally, that folkway of our times—the best seller—was surveyed at great length this year in an absorbing volume, Frank Luther Mott's *Golden Multitudes*, a book no English teacher can afford to neglect. Mott begins with Michael Wigglesworth's *Day of Doom* and closes with Miss Winsor's *Forever Amber*, which in December was still leading all books of fiction in a reprint edition. The two books are, one concludes, alike in no respect except that both are horrible examples of the literary art and both, therefore, commentaries on the taste of the American public over a period of three centuries. The notion of best sellers has given our readers a sad psychosis—the belief that a book is good because it sells in large quantities. Some publishers have the further idea that, by means of a formula in the composition of a novel and through the use of considerable cash in advertising it, they can push a book into large circulation. Unfortunately, they sometimes succeed. Yet *Variety* last March pointed out that someone who realized that motion-picture purchases of a book were based in amount on the attainment of best-sellerdom had invented a "gimmick." This operated to create a phoney best seller by producing an artificial demand for a book at bookstores. The inventor calculated that such manipulation at only three bookstores was sufficient to place a novel on the list—with a resultant huge increase in the movie purchase price. An attack on best sellers from another point of view was made in Robert C. Ruark's burlesque novel, *Grenadine Etching: Her Life and Loves*, intended apparently as a historical novel to end all historical novels.

While it is true that the novels that bloom in the spring, tra-la, are often quite dead by the fall, some titles remain in mind among those published in 1947.

Most likely candidate for permanent remembrance is E. B. Guthrie, Jr.'s, *The Big Sky*, a story of the frontier and the Indians that makes realistic use of its data just as if it were not a historical novel. Two other stories with the past for background impressed readers and probably will continue to be read—Kenneth Roberts' *Lydia Bailey* and Ben Ames Williams' *House Divided*.

The latter started a new trend in contemporary fiction; it not only ran on and on for hundreds of pages (1,514 of them), but it sold for \$5.00. When the price of the book was announced, other publishers sat back complacently and waited for Houghton Mifflin to take a fall. Instead, the book leaped promptly into the best-seller class when it appeared in September and continued to stay in that comfortable income bracket. Apparently, readers like lots of pages, characters, incidents, descriptions, and dialogues, loaded with history, garnished with sex, and provided with that reliable formula for literary prosperity—the introduction of Lincoln as a character.

One may remember, too, William George Weekly's *The Ledger of Lying Dog* and John Myers Myers' *The Wild Yazoo* as good adventure stories. Samuel Shellabarger's *The Prince of Foxes* was bolder in its use of sex than was its popular predecessor, *The Captain from Castile*; Mr. Shellabarger is no longer headmaster of a girls' school in Columbus, Ohio, but is devoting all his time to writing. The most overpraised novel of the year was Natalia Anderson Scott's *The Story of Mrs. Murphy*; numerous critics followed the bellwether lead of Clifton Fadiman.

More memorable, perhaps, were the controversial books, of which Sinclair Lewis' *Kingsblood Royal* was the chief; for exhortation was in the blood of many authors, appalled by the dubious ending

and painful sequelae of the war. Among others who wandered with Lewis in the quicksands of racial and religious prejudice in the United States were Laura Hobson, with *Gentlemen's Agreement*; Robert McLaughlin, with *The Side of the Angels*; Millen Brand, with *Albert Sears*; and Wallace Stegner, with *Second Growth*.

The end did not come there, since, early in January, Doubleday & Company published Norman Katkov's *Eagle at My Eyes*, a sensational story of intermarriage, and in February issued Kathleen Hughes's *Not Quite a Dream*, on the same subject. In January, moreover, Random House published Mary Jane Ward's *The Professor's Umbrella*, a story of racial prejudice in a great and easily identifiable midwestern university.

As in other years, some authors continued in 1947 to write books that aroused censure and invited censorship; and some not-too-wise publishers continued to publish them. A list of a dozen such books could readily be compiled, but regarding them only two remarks need be made. Struthers Burt has pointed out sadly that for "three decades American novelists have been writing brilliant novels, but on the whole compassion has been no part of them. In this we are still naïve, and cruel with the cruelty of the young, compared with the English who, whatever their faults, seldom forget humanity and compassion." Burt gave Lionel Shapiro's admirable novel, *The Sealed Verdict*, as an example of true compassion.

Henry Seidel Canby recently said in similar vein: "One might suppose that all our literary creation had moved toward the depiction of American man as his most disillusioned neighbors see him." It is clear that a deep mood of pessimism has settled on American writ-

ing; many ambitious novelists, dramatists, and poets feel that to be literary one must be gloomy and hopeless.

Even the humor of the day tends to take on curious aspects of the atomic age. In three recent novels, for example, one finds a combination of satire and the sort of plot common in the amazing (and frequently good) stories classified as "science-fiction." Henry Morton Robinson amused readers with the help of *The Great Storm* that destroys the world of the future, Walter Karig indicated in *Zotz!* how an ancient magic spell may be employed to useful purpose in the purlieus of Washington, and Ward Moore told in *Greener than You Think* what happened when the grass near Hollywood decides to go on a colossal superrampage.

For straight humor the most amusing book of the year was one that readers might suppose was sober history: Cleveland Amory's *The Proper Bostonians*. Humor more openly avowed came off pretty well in George Frazier's *The One with the Mustache Is Costello*.

There were, too, some entertaining exposés, in fiction and in reminiscence, of the journalistic, literary, radio, movie, theatrical, and musical worlds.

Thus many funny stories were superbly told in Robert J. Casey's totally uninhibited memoirs, *More Interesting People*. Richard Sherman wrote about magazine editorial offices in *The Bright Promise*; Ludwig Bemelmans had Bemelmansian fun with Hollywood in *Dirty Eddie*; Frederick Wakeman tried not too successfully in *The Saxon Charm* to do for a theatrical producer what he had done for a soap sponsor in *The Hucksters*; Herman Wouk sought too pretentiously in *Aurora Dawn* to describe radio at its worst in an imitation of the style of Henry Fielding at its feeblest; Charles

O'Connell told inside stories of noted musicians and composers in *The Other Side of the Record*. Mel Heimer in *The Big Drag*, a sentimental-ironic description of Broadway, quoted someone as saying that Gypsy Rose Lee, author of two detective stories, was a natural as a writer: "She knows instinctively where paragraphs start."

The historical novelists continued as usual to ransack the past of this and other lands for wars to serve as backgrounds for their stories, but the Civil War was still the most popular of all conflicts. Aside from Williams' *House Divided*, two notable nonfiction books on this crucial struggle appeared—Allan Nevins' *Ordeal of the Union*, a likely Pulitzer Prize winner; and Otto Eischeniml and Ralph Newman's *The American Iliad*, a magnificent anthology of widely varied and carefully selected passages descriptive of all important episodes and characters of the war.

In addition, many books about Lincoln were published, including J. G. Randall's authoritative analysis of *Lincoln, the Liberal Statesman* and two more anthologies—Paul M. Angle's *The Lincoln Reader* and Edward Wagenknecht's *Abraham Lincoln: His Life, Work, and Character*.

World War II brought forth numerous books, direct descriptions of the conflict and discussions of some of the controversies that arose during the war or have sprung up since its conclusion. These may be mentioned as typical: Walter Karig's *Battle Report* (done with collaborators and now in the third volume of its account of the work of the Navy); H. R. Trevor-Roper's somewhat dubious story of *The Last Days of Hitler*; Robert E. Merriam's suspenseful *Dark December*; Robert S. Allen's *Lucky Forward* and George Patton's *War as I Knew It* (Pat-

ton praises himself almost as much as Allen does); Walter Millis' careful analysis, *This Is Pearl*; Vincent McHugh's *The Victory* (written as fiction); Admiral Halsey and James Bryan III's *Admiral Halsey's Story*; Elliott Chaze's *The Stainless Steel Kimono* (fictional but realistic anecdotes); W. L. White's *Report on the Germans*; James F. Byrnes's *Speaking Frankly* (probably only the beginning of the former Secretary of State's frankness); John G. Winant's *Letter from Grosvenor Square*. Russia and Palestine were the themes of more volumes and more controversial volumes than any other subjects. Those on the Soviet Union ranged through the year from Richard Lauterbach's *Through Russia's Back Door* and John Fischer's *Why They Behave like Russians* to Walter Lippmann's *The Cold War* and Hal Lehrman's *Russia's Europe*. Most of them warned against the recrudescence of Russia's imperialism—a neoczarism as dangerous as the old—and against communism as dope for dupes.

History in pictures was popular—in entrancing volumes like Agnes Rogers and Frederick Lewis Allen's *I Remember Distinctly*, Roger Butterfield's *The American Past*, and Roy Meredith's *The Face of Robert E. Lee*.

John Gunther's huge grabbag of facts and judgments, *Inside U.S.A.*, attained two goals—it was a huge best seller before publication, and it is now being turned into a musical revue.

Some sound works of criticism were published—Van Wyck Brooks's *The Times of Melville and Whitman*, Leo Gurko's *The Angry Decade*, V. S. Pritchett's *The Living Novel*, Lloyd Morris' *Postscript to Yesterday*, Maxwell Geismar's *The Last of the Provincials*, George Jean Nathan's latest *Theater*

Book, and stimulating revaluations of Bernard Shaw by Eric Bentley and of Oscar Wilde by Edouard Roditi. Shaw published a new collection of plays, including a re-writing of a bit of Shakespeare. Experimental tendencies of today were exhibited by Edwin Seaver in his latest *Cross Section* and of the past decade in James Laughlin's important anthology, *Spearhead*.

One volume of verse may be mentioned as in my judgment the best of the year: John Frederick Nims's *The Iron Pastoral*. Horatio Smith's *Columbia Dictionary of Modern European Literature* has already become a standard and very valuable reference work. Some admirable anthologies appeared in a year in which editors were more and more plagued by close restrictions on the use of material and constantly increasing costs. Among the best were Kathleen Hoagland's *1000 Years of Irish Poetry*, Louis M. Hacker's *The Shaping of America*, H. E. Luccock and Frances Brentano's *The Questing Spirit*, Henry Commager's *America in Perspective*, B. A. Botkin's *Treasury of New England Folklore*, Milton Crane's *The Roosevelt Era*, and Bernardine Kielty's *A Treasury of Short Stories*.

Teachers will perhaps find the following volumes of special professional interest, since in these books teachers or else schools are—sometimes repellingly—described: William E. Henning's *The Heller*, Barry Fleming's *The Lightwood Tree*, Paul Eldridge's *And Thou Shalt Teach Them*, Dean George H. Chase's *Tales Out of School*, and Claude M. Fuess and Emory S. Basford's fine anthology, *Unseen Harvests: A Treasury of Teaching*. To this list may be added Coulton Waugh's *The Comics*, a book all students of communication ought to study; it is a fascinating, sometimes appalling, but

very important account of the beanstalk development of a new art.

Because of the huge numbers of books that are appearing, authors are unquestionably having difficulty in finding novel and suitable titles, but they seem to be avoiding repetition very well. "So" is a favorite word. Just in September, for example, there were these books published: *So You Want To Help People*, *So You're Going To Get a Puppy*, and *So! You Want To Get Married*. "One" is another, as these five instances, also from September publications, indicate: *One Is the Engine*; *One, Two, Three . . . Infinity*; *One, Two, Three of Homemaking*; *One with God Is a Majority*; *The One with the Mustache Is Costello*. Then there is "we"; these four titles come from October: *We Are the Robbers*, *We Called It Music*, *We Lead a Double Life*, *We Live in the Arctic*. In Bill Goode's detective story, *The Senator's Nude*, the apostrophe denoted the possessive and not a missing *i*. Bennett Cerf reports that Mildred Knopf is writing a cookbook with the engaging title, *Home on the Range*. Another famous cookbook author, Mrs. M. F. K. Fisher, turned recently to novel writing, and her book was entitled, "Not Now But Now." A novel by Robert Westerby was called *Champagne for Mother*; John Lee wrote a useful and hilarious book, *How To Hold an Audience without a Rope*; Hallie Erminie Rives and Gabrielle Frobush's *The John Book* dealt entirely with famous characters named John; Matt Weinstock's *L.A.* was, or course, a description of the City of the Angels; and anyone who wished to do so could now consult a book named *Qaraqalpaq*—a manual to a not very well-known language. One remembers the seventeenth-century books of religion—*Hooks and Eyes for Believers'* *Breeches* and *Spiritual Mustard Pot: To Make the Soul Sneeze with Devotion*.

Louis Bromfield, who in recent years has been gloomily inclined to sell America short, wrote for the *Saturday Review of Literature* an article expressing his concern for American writing—its lush historical novels, mediocre writing, intellectual fatigue, and the difficulty of making fiction sound as exciting as the daily newspaper. Margaret Halsey replied to him convincingly. She refused to admit that Bromfield had much cause for complaint in our tendency toward standardization and mass production and in the influence of Hollywood and the book clubs. She pointed out that

books are standardized, mass produced, and cartelized in this country because steel and automobiles and disposable tissues and Post Toasties are standardized, mass produced, and cartelized. For Mr. Bromfield to think that books can operate as a cottage industry, manned by starry-eyed medieval guilds, while every other productive industry in the country moves toward cartelization as fast as it can get there, is sheer boyish nonsense.

In the same literary review Harrison Smith, discussing the "Prize Stories of 1947" considered for the O. Henry Awards, noted the general pessimism and confusion of outlook that marked them and asked: "Are they then expressing the secret uneasiness and despair for the future that is gnawing at the mind of the inhabitants of the richest, most powerful, and most fortunate country in the world?"

Time, surveying the books of the year, concluded that "the problems of 1947, of the soul as well as of the mind, were bigger than the abilities of the writers who grappled with them" but held it unfair to indict these writers, since, as citizens of their time, "they lived in a nation that had both prosperity and peace, but enjoyed neither. If others felt bewilderment and despair, was it strange that the writers did so too, and showed it not only

in what they wrote, but also in what they proved incapable of writing?"

Yet *Life* found it possible to commemorate a group of young American writers—"a refreshing group of newcomers on the literary scene ready to tackle almost everything." Among them were Thomas Capote, Jean Stafford, Thomas Heggen, Calder Willingham, Elizabeth Fenwick, Peggy Goodin, Ann Chidester, Gore Vidal, Nancy and Benedict Freedman. John Chamberlain, trying to sum up this "new generation" for *Life*, noted that they speak of "Old Man Hemingway," are influenced by Hawthorne and Kafka, make use of symbolism and the technique of dream analysis, and display a humor less bitter than Ring Lardner's. They show, too, a revolt against realism and naturalism. Some readers will wonder whether they and John have been reading the same books. No realism in Heggen's *Mister Roberts* and Willingham's *End as a Man*?

That most intelligent of publicity sheets, Columbia University Press's bi-weekly *Pleasures of Publishing*, brought up an interesting problem of reviewers. It analyzed "a certain well-known and influential book review section on a certain recent Sunday morning." It ran to 72 pages. Of these 20.6 were devoted to editorial content (illustrations, headlines, table of contents, picture credits, books received, a cartoon, book notes, best-seller list, article on reprints, etc., as well as reviews of books). Advertising occupied 51.4 pages. That is, the review material was 28.6 per cent; the advertising was 71.4 per cent. In all, 61 books were reviewed, at varying lengths. In the advertisements 354 books were advertised, plus 6 full-page advertisements for book clubs and 20 miscellaneous advertisements. The editor of *Pleasures of Publishing* asks:

If publishers did not advertise at all, there would, quite logically, under our economic system, be no book-review section. [Except in the papers outside the half-dozen big cities, one would remind the editor, where large-hearted publishers of newspapers give publishers of books a huge amount of white space free.] Is it also logical that the more they advertise, the smaller the proportion of space which will be devoted to reviews?

During the year the following authors, of more or less note, passed away: Hans Fallada (February 6), Julian Street (February 19), Winston Churchill (March 12), Charles Nordhoff (April 12), Willa Cather (April 24), Emma Speed Sampson (May 7), Harriet Lummis Smith (May 10), F. W. Goudy (May 11), Jim Tully (June 22), Richard Le Gallienne (September 14), Lecomte du Nouy (September 22), Hugh Lofting (September 26), Samuel Hoffenstein (October 6), Marie A. Belloc Lowndes (November 11), Baroness Orczy (November 12), Duncan Scott (December 19), Mark

Hellinger (December 21), Meredith Nicholson (December 21). The name of Maxwell Perkins should be added, the great editor who brought to Charles Scribner's Sons so many authors of note, including Thomas Wolfe, and gave them help as well as recognition. Perkins died June 17.

G. & C. Merriam Company celebrated on September 24 its one-hundredth anniversary as the publishers of the Webster-Merriam dictionaries and other notable works of reference. In honor of the occasion there was issued a valuable and entertaining volume (not for sale), *Noah's Ark, New England Yankees*, and *The Endless Quest*, by Robert Keith Leavitt. *Publisher's Weekly* marked its seventy-fifth and Doubleday & Company its fiftieth anniversary. On September 11, on what would have been his eighty-fifth birthday had he lived, Greensboro, North Carolina, dedicated a memorial room to O. Henry in his native town.

The Critic Who Knew What He Wanted

JOHN BARD McNULTY¹

THERE are probably few English prose writers of first rank so little read today and so much misunderstood as Samuel Johnson, the man who made James Boswell famous. I have discovered, after diligent inquiry among college students, that Samuel Johnson was one of the most unbalanced old fools ever to join the roster of English men of letters. At meals it was his custom to lean down and twitch the shoes off the feet of the ladies at the table. His writing was so Latinate that it could hardly be called English.

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When he was nervous, he muttered "Too, too, too." His dictionary, a sort of confused and complicated jokebook, defined "net" as a reticulated fabric with interstices between the intersections. This Johnson tradition seems to be propagated and sedulously maintained by schoolmasters and schoolmarmes, who in turn learned it from other masters and marmes, and so on back into the dim past. There are some hopeful signs, to be sure, that readings from Samuel Johnson are beginning to take their place in the schools beside the usual readings from Boswell's *Life*, or Macaulay's. But there

are still not a few critics who regard Johnson with a sort of good-humored tolerance, failing to recognize his position as a critic of the first rank.

The fact is that if we overlook a few idiosyncrasies cherished by tradition we find in Johnson a brilliant and readable critic. He gave to criticism things which it sadly lacks today—positiveness, flavor, and principle. One of the troubles with literary criticism today is that it is sicklied over with the pale cast of too much microscopic thought. It is "iffish." It loves *although . . . yet*. It lacks Johnson's boldness in distinguishing black from white. It lacks the sort of forthrightness Johnson displayed in judgments like this on the poet Gray: "He had a notion, not very peculiar, that he could not write but at certain times, or at happy moments; a fantastic foppery." Snorting indignation, as Johnson well knew, is a good thing in criticism.

I have heard it suggested that Johnson laid down the law in his critical remarks because he was a violently prejudiced man and because in his day the law seemed simpler than it seems in ours. But this is a mere half-explanation, which totally mistakes Johnson's purpose. He knew that there are two sides to most critical questions. He knew that his judgments were open to attack. He was quite aware that criticism could be reduced to a meticulous weighing of this against that. He knew all this; but scorned finickiness for the bold stroke. I like a man who knows his mind and speaks it. There is, for me, more intellectual stimulus in the prejudice of one sensible man than there is in the carefully framed conclusions of fifty literary measurers and weighers. I get bogged down—we all get bogged down—in the "iffing" and "perhapsing" of these androgynes. Johnson says, "A simile, to

be perfect, must both illustrate and ennoble the subject." So be it. He may be right or totally wrong. I have thought a good deal about that dictum; and I value it because it has made me think, not because it has forced me to follow the gyrations of someone else's thought. It is a brilliant observation. Ask a friend to define the requirements of a perfect simile, and it will be hours before his "Well . . . uh . . ." is followed by anything half as penetrating as Johnson's remark.

Part of Johnson's power lies in his insistence upon common sense. He gets off comments worthy of a Vermont farmer. Faced with this couplet from the epitaph of Charles, Earl of Dorset,

Dorset, the grace of courts, the Muse's pride,
Patron of Arts, and judge of nature, died:

he punctures all the pomposity with the remark: "The first distich of this epitaph contains a kind of information which few would want—that the man for whom the tomb was erected *died*." His comment on the epitaph which Alexander Pope wrote for himself,

Under this stone, or under this sill,
Or under this turf . . . [and so on]

is: "When a man is once buried, the question under what he is buried is easily decided."

But far more important than this common sense and homespun wit is Johnson's truly amazing ability to see into the heart of a question and to state his findings clearly and in few words. There are many examples of his ability to do this, but none is more comprehensive, and at the same time compact, than an observation he makes about Pope's *Rape of the Lock*. "In this work," he says, "are exhibited, in a very high degree, the two most engaging powers of an author. New things are made familiar, and familiar things are made new." These two sen-

tences are the distillation of Johnson's years of experience in writing and reading. What are the two most engaging powers of an author? Few critics today would consider this a fair question, much less a question capable of being answered in a single eleven-word sentence. Johnson not only undertook to ask himself the question but to answer it without batting an eye. Anyone who thinks about the answer will find it not only adroit but useful. My own experience with composition classes has convinced me that a paper is seldom dull which either makes new things familiar or makes familiar things new. Occasionally a student has challenged this apparently overfacile formula. The challenge leads naturally to the question: Then what *are* the most engaging powers of an author, if not these? After this a discussion takes place as stimulating to thought as ever Johnson could have hoped for.

Some of his most incisive comments are thrown off almost as if they were asides. He happens to remark, for instance, in a discussion of the advantages of rhyme in poetry that Milton "like other heroes . . . is to be admired rather than imitated." This is dead right, and yet it is a truth which has been overlooked by more English poets than I care to think about. I have recently been going through a book on the influence of Milton on English poetry in which the author gives examples of hundreds of lines of verse and refers to thousands more—many, many thousands more—in which hopeful poets, even the best, have overlooked the warning of the good Dr. Johnson. The result has been Saharas of unread and unreadable "Miltonic" verse.

There are plenty of critics, wise and good, who, though they criticize the writings of others, are themselves unable to produce anything that I should call good

reading. Our learned journals give painful evidence of this. Johnson, bless his heart, never confused dissection and desiccation with literary judgment. He knew what grubbing is; single-handed he had written a dictionary. But he never passed off mere grubbing as criticism. Said Pope, "Let such teach others who themselves excel,/ And censure freely who have written well." Johnson censured freely, but he wrote well. He laid down the law to others, but first he followed it himself.

The preface to his edition of Shakespeare is a fair sample of Johnson's style. It has flavor. "He that tries to recommend [Shakespeare] by select quotations, will succeed like the pedant in *Hierocles*, who when he offered his house to sale, carried a brick in his pocket as a specimen." Whatever else may be said of this observation, it cannot be called dull. Nor can the following, which comes up in connection with Johnson's remarking that Shakespeare seems to take his material from real life:

Upon every other stage the universal agent is love, by whose power all good and evil is distributed, and every action quickened or retarded. To bring a lover, a lady and a rival into the fable; to entangle them in contradictory obligations, perplex them with oppositions of interest, and harass them with violence of desires inconsistent with each other; to make them meet in rapture and part in agony; to fill their mouths with hyperbolical joy and outrageous sorrow; to distress them as nothing human ever was distressed; to deliver them as nothing human ever was delivered; is the business of a modern dramatist. For this, probability is violated, life is misrepresented, and language is depraved. But love is only one of many passions; and as it has no great influence upon the sum of life, it has little operation in the dramas of a poet, who caught his ideas from the living world, and exhibited only what he saw before him. He knew, that any other passion, as it was regular or exorbitant, was a cause of happiness or calamity.

Johnson's remarks on human nature, with which he liberally seasons his criticism, are always shrewd and often profound. And even Macaulay acknowledged that his criticisms, though sometimes "grossly and provokingly unjust," deserve to be studied; for, however erroneous they may seem, they are never silly. They are the judgments of a vigorous and acute mind; "and at the very worst," Macaulay grudgingly admitted, "they mean something, a praise to which much of what is called criticism in our time [and in *ours*] has no pretensions."

The twentieth-century mind feels that Johnson attempted the impossible: he tried to reduce art to law. The critical remarks which his contemporaries found so provocative, we find merely provoking. We resent the kind of dictum which begins, "Poetry is the art of . . ." or "A simile to be perfect must. . . ." We resent this sort of thing so much, in fact, that we have made the mistake of spurning it entirely. But one may as well fall flat on his face as lean over too far backward. During the past few decades the arts have been absolutely unshackled by formal rule. The result has not been altogether happy. We have witnessed many new departures but few arrivals. And at each departure the public has been left farther and farther behind. Criticism, in the meanwhile, has become progressively timid. Where is the critic today who dares to define the purposes or limitations of any one of the arts? What is the function of criticism at the present time? It is, if we are to judge by performance, to explain art, not to lead it; to follow the artist, not to guide him; to explain to an addled public that all is not idiocy that babbles. Johnson was not content to follow. He knew what he wanted of art and loudly demanded it. What if his demands were sometimes unreasonable? Sure of

his own principles, he bluntly questioned those of his fellow-writers. The whole idea of submitting himself to another writer in an effort to "understand" him was completely foreign to Johnson. He would not submit; he would command. This is the spirit which criticism lacks today. The artist calls all the tunes; and the critic dances, lacking the spirit of a Johnson, or even of a Jeffrey, to insist "This will never do!"—to show the artist where he hits and where exceeds the mark.

Criticism today needs a system. I do not mean specifically the neoclassical system of Johnson and Boileau, but almost any system. Even a bad system is better than none. We need to find, for instance, some standard for measuring the value, importance, and necessity of tradition and of individual talent in all productions of art. T. S. Eliot pointed to this problem many years ago, and it remains, I feel, the most important of the problems facing criticism today. Our uncertainty on this head has led all the arts into extravagances which, though interesting and valuable, have not in themselves constituted great art in any commonly accepted sense of the term. The periods of greatest artistic license have not been the periods of the world's greatest art.

Johnson felt the dignity and the grave responsibility of his office as a critic. His function was not merely to carp and criticize or to guide delinquents into the paths of truth, but to help in shaping the great literature of a great people. Here, too, our contemporary critics have something to learn. It is difficult not to admire Johnson's attitude in regard to his work. He wrote:

The chief glory of every people arises from its authors: whether I shall add anything by my own writings to the reputation of English literature must be left to time: much of my life has

been lost under the pressure of disease; much has been trifled away; and much has always been spent in provision for the day that was passing over me; but I shall not think my employment useless or ignoble, if by my assistance

foreign nations, and distant ages, gain access to the propagators of knowledge, and understand the teachers of truth; if my labours afford light to the repositories of science, and add celebrity to Bacon, to Hooker, to Milton, and to Boyle.

The Bible for the College Reader

HAROLD H. WATTS¹

I

AT THE outset of World War II many of our intellectual leaders—in and out of universities—discovered that one of the great threats to democracy was that our cultural heritage had been dissipated or neglected, that the sincere invocations of Jefferson and the Adamses conveyed little to many readers and hearers, that President Roosevelt's expressed desire that our actions be in conformity with God and God's justice meant practically nothing to many auditors. This is a disconcerting discovery; in the utterances of men like Walter Lippmann that urged us to take up again the Jewish-Christian strand that is woven through our past were both surprise and desperation. Religious and ethical ideas that were taken for granted, ideas that underwrote "ordinary decency," suddenly faded out elsewhere in the world and were found to be feeble even here. It was said often that, if the phrase "the American way" were to have renewed validity, the wisdom of the Founding Fathers and the import of the religious inheritance would have to be revived. Teachers who have tried to make the periods of Jefferson seem anything more than polished and dull have learned that a chasm divides

the college student from this part of the "American way." How much deeper, then, the gulf between postwar America and the literature of an obscure, ancient tribe! Daunted by the task of reinvigoration, the teacher may decide to rest on pious generalities, even though he knows well the cost of such slackness: at the very least, apathy toward the "self-evident" truths; at the worst, an uninformed cynicism about them.

But if the teacher takes seriously the exhortations of conscientious publicists—that America is likely to perish not of material want but of spiritual inanition—he should not deceive himself. Incredulous stares will greet his first efforts to transform some element in our tradition from a platitude into a comprehensible and important concept. What steps the teacher must take to revive the Founding Fathers I do not suggest here. The task of bridging a century and a half must require ingenuity, variation of pace, and patience. But, in some ways, introducing Moses and Isaiah on the contemporary stage is still more difficult. Jefferson and Samuel Adams were, after all, Americans; they had not our advantages, but they did, at any rate, live in this country. But to be asked to take Moses and Isaiah seriously!

There was, of course, a time when teachers presupposed that their students would take Moses and Isaiah seriously. A staple item in the curriculum of the

¹ Purdue University. Other of Professor Watts's essays have appeared in the *Sewanee Review*, the *Quarterly Review of Literature*, previous issues of *College English*, etc. The techniques here suggested are those which have worked best for the author in teaching the Bible to college students.

nineteenth-century "academy" was, for example, "Sacred History"—a course which gave students an ability to list the kings of Israel and Judah if not to specify the ethical significance, for all men, of the experiences endured by those kings. But "Sacred History" no longer vexes the memories of either high-school or college students. The American division between church and school may be accountable for this; admiration for Charles Darwin and, generally, respect for the achievements of science leave little room for the kings of Israel and Judah. If study of the Bible survives in high schools, it survives innocuously as a series of stories from the Old Testament, selected and bowdlerized. Study of the Bible in college is, of course, elective; the approach often suggests that the Bible is simply one among many good books and that, indeed, it has no pre-eminent claim to a central place in Western culture, of which the "American way" is but a special adjustment and continuation. This is a presentation that doubtless satisfies humanists of various sorts, that strikes disciples of science as inoffensive. It is not, I imagine, the presentation, the process of galvanizing renewal, that Mr. Lippmann and others called for in a time of peril.

But to deliver what they demand—to convince college students that the Bible is an important element in our way of life and that it deserves that importance—involves more than a display of the quaintness and beauty in which the King James translation is rich. One's task is to convince students that the Scriptures have contributed largely to our stock of professed beliefs: the existence of laws that apply alike to all human beings; the essential significance of each separate human life; the relationship of brotherhood that binds all men together. One has, further, the task of persuading stu-

dents that the very process of origin—observable to the careful reader of the Bible—is not so much a matter of indifference as the optimistic believer in "ordinary decency" would like to suggest. (This believer would argue that complete ignorance of the Bible indicates nothing worse than lack of cultivation; the necessary "ordinary decency" can come to him from other sources.)

A further problem will haunt the mind of the teacher of the Bible—will haunt him whatever his own degree of belief. He will be acutely aware that much of the present renewal of interest in the Bible indirectly expresses a simple distress at the decay of all social forms and has little patience with the ritual and theological trappings that, as a matter of fact, surround the concepts which, it is hoped, a study of the Bible will renew for us. Aware of the precise nature of the urgency he is supposed to satisfy, conscious also of the agnosticism in himself or others, the teacher will be tempted to simplify his job. He may recall Matthew Arnold's definition of religion ("ethics touched with emotion") and follow the great Victorian's example and dismiss as *Aberglaube* ("extra-belief" or downright superstition) the theology and revelation contained in the Scriptures.

But there are occasions when to simplify is to stultify. This is one of them. What one would gain at the outset by streamlining—that is, by fixing attention on the aesthetic and ethical elements in the Bible and by passing up as nugatory all matters of divine names and celestial powers—would quickly be lost. Students, I think, would fail to see what claims to special attention the Bible possesses. If the Bible were other than it is, our convenience might be better served. But, if the Bible is to be of any service at all, it should be presented as it is: as a book or

collection of books in a good many ways removed from us across a gulf of time and custom that no amount of cheerful modernizing will bridge. Whatever gifts the Bible may have for us, for our democratic way of life, will become available only after a real bridge has been built—and that laboriously. Nothing will come of the pretense that no bridge is needed—a pretense that first encourages the student and then, when actual difficulties are met, disgests.²

II

There are many things which must be done if study of the Bible in colleges is to pass beyond glib esteem for choice passages or smug recognition of rudimentary versions of our own ethics in the teachings of certain prophets. I list five things. I do not suppose that the list is exhaustive; but it does cover crucial difficulties that must be met and overcome by the teacher who approaches the Bible with the intentions I have just described. The student must (1) become habituated to Hebrew rhetoric; (2) have some acquaintance with the "laws" of folklore as they operate in the Bible; (3) have some view of the relation of Hebrew history to the sum-total of ancient world history; (4) perceive how slow was the accretion and transmission of the key-concepts that are still important to us; and, finally, (5) he can perhaps perceive that a "natural miracle" is involved in the emergence of the key-concepts in a certain, distant civilization.

Doubtless the first barrier to be surmounted, if many sections of the Bible are to become cogent, is that presented

² It will quickly appear from what follows that the discussion concerns itself chiefly with the Old Testament and the problems in instruction to be met there. But the New Testament does not offer essentially different problems.

by Hebrew rhetoric. Students must be persuaded that a mode of expression sometimes bewildering and boring is a valid way of treating certain human problems. It is one sort of poetic utterance, and a limited sort at that. But simply to describe its special marks is a step that (for the ordinary student, at least) must wait upon another: the justification of all sorts of poetic utterance. This step is needful because a present tendency of education is to encourage a student to feel that he is advancing only when he amasses facts or becomes able to follow lucid prose. Thus, for many students, poetry of any sort is extra-curricular. That it can be the expression—and the right and necessary expression—of emotions and ideas still worth serious study is unbelievable. To combat this modern sensitivity, finely oriented toward facts, the teacher tries to show the kind of knowing for which poetry in general is a proper vehicle. It must be shown that "facts" (the tables of statistics and the graphs that the ordinary student has been taught to trust) are actually peripheral to large sections of life, to those very sections of life that students will recognize as beyond question valuable: family relationships, love, friendship, and other loyalties. These regions of experience are singularly unresponsive to the ministry of graph and census. Graph and census tidy up, for us, the life of the rest of humanity; but they do not take us very far in our most pressing need: to describe and direct that part of our experience which is most reserved—the emotional and (often) the ethical. Graphs do not medicine the spirit; "Fair as a star when only one is shining in the sky" does.

Close upon this analysis comes a second one: an explanation of the conventions peculiar to the poetry to be found in the Bible. These special conventions

must not be represented as inconveniences that must be tolerated but as so many open-sesame to the utterances of prophets and singers surcharged with emotions and perceptions that pass beyond the bounds of prosaic utterance. Nor need one insist that the prophets and singers held consciously to a developed rhetoric such as we find in later civilizations—though it can be pointed out that Elisha headed a “school” of prophets and that Hosea operated by calculation as well as inspiration: “I have also spoken by the prophets, and I have multiplied visions, and used similitudes, by the ministry of the prophets” (Hos. 12:10).

Some devices, certainly, were consciously employed, as, for example, the parallelism that is indeed the beginning and the end of Hebrew poetry. Variations on this base device, as well as the other devices soon to be mentioned, may well have been invented and transmitted without conscious plan. But the student who is asked to cope with these devices unconsciously will not succeed; he will give up. He must be made—painfully, if need be—to see that parallelism admits of variety: that within this limitation are the possible variations of reiteration, contrast, denial, and addition. The student must come to endure, and later to welcome, the catalogues of strange beasts and fallen cities and condign doom dear to Jeremiah and Ezekiel—catalogues that shoot beyond the intellectual mark to pierce an emotional one. The student must be willing to be so sufficiently at home in Hebrew history as to respond fully when a prophet refers to Sodom and Gomorrah or laments the luxury of Tyre and Sidon or promises to Judah, “Edom shall be thy washpot.” Such matters must be found in the “frame of reference” that the student brings to his reading. Without it, to read Hebrew poetry is

merely to be buffeted by the wind of great but unknown names, to be darkly moved by ominous vague references. Doubtless there is a sort of pleasure to this kind of poetry-reading, as some scanners of Milton and Dante tell us. But to Milton the fruit of the Talmud and the Scriptures *was* a fruit and not a rind. So with Hebrew poetry. The visions of Ezekiel were not diversions; to Jeremiah, the mention of Leviathan was not adornment—it was an invocation of a concept very deep in the experience of his race.

The student properly habituated to Hebrew rhetoric will also know how personification operates there. In other poetry, personification is fairly simple and static; but in Hebrew poetry personification is used otherwise. Without any warning, what is spoken of first as an individual can become collective, erring Israel. Thus Hosea’s references to his adulterous wife shift to adulterous Israel without, however, really leaving his wife. Here, in prophetic poetry, the mind does not move on separate levels; with violence and vigor it makes two or more levels one level.

And we must be ready for other shifts, erratic but truthful psychologically. In the King James translation, at least, past and present and future are not delimited; the ardent imagination encompasses them with an effect of forcing them to give up their quiddity as a sort of tribute to a timeless creator. Nor are persons—first, second, and third—distinct; between phrases, the prophet ceases to be the angry admonisher of Israel and becomes Israel as it experiences the promised fate. Further, many a prophet is not sure of the line which separates him and deity itself; in one breath, the prophet says, “Thus saith the Lord . . .” and in

the next, "I, the God of Zion, say unto you. . . ."

We must know that another line that is dimly drawn is that which separates metaphor and parable. In many a compressed verse lies a folk tale, and we can watch a chance comparison swelling into a didactic narrative—a narrative (this is one of the confusing features of Hebrew poetry) that may pause midway and veer because in a chance detail is tinder that the piercing vision of the seer will ignite (cf. two harlot passages: Isa. 23:15 and 16; and Isa. 47).

This world of the Bible is not like our apparently well-ordered one, in which the categories of comprehension and levels of discourse respect each other. The biblical world is not, for that reason, false or unworthy. All the devices we have noted are the products of a central tension—from without, from within, the prophets cannot say. This tension produces the devices we have noted, devices not so much illogical as in accordance with what one may call a logic of the emotions: a logic that ignores conventional distinctions but that is perfectly faithful to the storing-up of emotion and its convincing final expression. Logically, one should not—within the limits of the same utterance—expect both destruction and redemption; but, emotionally, what is more normal than this contradiction? The destruction so keenly felt makes the expectation of redemption the proper contingent emotion. Similarly, the sense that the Lord is utterly "the other" can find ease only in the logically opposed perception that one is somehow peculiarly close to God.

Thus, all the separate features of the Hebrew rhetoric find their rationale in this logic of the emotions. To a perception of it all the disparate efforts of the teacher perhaps contribute. And, how-

ever arrived at, this perception of the central tension that makes Hebrew poetry unlike much secular poetry is an essential part of the equipment of the student who wishes to make progress in seeing what the Bible is—in itself and, also, in its relation to American life. To gain to this perception, the student must reproduce the labors just traced; students who try to take a short-cut doubtless get somewhere—they do not get to the Bible.

As important as this habituation to Hebrew rhetoric is some grasp of the "laws" governing the collection and preservation of folk experience. The Bible, in many senses, rests on Genesis; and Genesis rests often on folk experience. The student who does not have a plain view of what sort of experience Genesis treasures up for us is likely to repeat—though flippantly—the Victorian censures of the moral tone and the inconsistencies to be found in Old Testament narrative in and out of Genesis. The student must develop a sense of the strong contrast between the "laws" which govern modern historical writing and the like biblical material. Our "laws," we flatter ourselves, represent a close approach to entire objectivity. The "laws" that conveniently describe the formation and recording of early human experience do not conform to our special "ultimate"; but they produce records that are not untrue, that represent as faithfully as do our histories frames of mind that differed from ours—frames of mind inextricably linked with the creation of the very "values" that are part (we are told) of the "American way." From this point of view the early narratives allow us to trace the hew-and-cut moral experience and evaluation that goes on in the minds of the early tellers and recorders of tales. The "laws" which are of most aid to us in tracing the emer-

gence in a narrative context of ethical and religious values are such as these (my list is but suggestive): In anonymous tradition that extends over centuries, all recounted experience tends to approximate *the* experience (e.g., the tales of wooing, the tales of flight, in Genesis). With us, recollection tends to work in the opposite way; all remembered experience must be kept distinct, must be the sensation of a special person at a special time. We are initially unsympathetic to the power of a felt motif; we do not easily see that the triumph of a motif of flight, of revenge, indicates in a narrative context the feeling that the universe of human experience is something more than a collocation of chance-related events, is instead—though confusedly—a moral, purposed universe. Moral by what standard, purposed by what sort of being, the old narratives suggest but fleetingly. But certain it is, in Genesis and elsewhere, that the triumph of motif reflects an unarticulated sense that the universe is not primarily natural but moral, that the turns of events in each man's life depend upon divine turnings which, although obscurely, have an element of repetition in them—an ethical aspect, though the ethics do not entirely satisfy us. But, if we read with an awareness of what it is that produces repetition, our reading will allow us to see—in Old Testament record—a depiction of a moral order, an order fleetingly sensed, and sensed in action and not in abstraction.

A second "law" should call the student's attention to the fact that the Old Testament is a fascinating repository of successive "runs" of culture, complexly but not hopelessly intermingled by the habit of early men to pull down partially and then rebuild, to accommodate different eras without any sense that the result is grotesque. Why, to early memory,

should it be? Are the states of mind which students of religion call animism, fetishism, euhemerism, and "natural theism" insights that occurred in fixed succession? Certainly not in the case of the Old Testament which was produced by a "young" culture that wandered among the detritus—spiritual as well as material—of many older cultures. As in Hebrew poetry, so here—though for different reasons—logically repellent insights are woven together. Here, however, it is no tension, no logic of the emotions, that is operating; the uncritical Hebrews preserve accounts that confuse what we would call distinct cultural levels. (Consider, for one example, the deeds of Elijah, who turns from a fire-making contest with the priests of Baal to listen to the still, small voice. We may say that two such unlike experiences of "the other" should not be in the same tale; we ignore [I fancy] similar confusions in our own lives when we are not busy making them conform to a logically cohesive set of concepts.)

There are other descriptive "laws"; these two suffice to indicate what this sort of effort involves. They both stem from a still deeper conception: life was then thought of as a ritual; no act, no event, however ridiculous or even obscene, was devoid of ritual or symbolic significance. We conceive our lives otherwise; even if devout, we limit that area of our lives which still has ritual significance—the largest section of our lives is a tissue of individualized incidents whose association with each other is accidental and is not expected to yield meaning. Yet, even this part of our lives we continue to guide by values that emerged in a context that is entirely ritualistic. Even the student whose approach to the Bible is quite agnostic should be struck by the quaintness implied in behavior whose

norms derive from a culture that we must labor to look at justly.

Another point, less difficult to underline, is that the Bible is the record of a centuries-long march of a people—not an easy march made across an open plain but one that passed, literally and figuratively, through barren places and narrow defiles. At every turn the Hebrews encountered the conflicting ambitions and religions of other peoples greater in power, possessed of much older religious traditions, and adept in arts that the Hebrews never mastered. The student who sees all this will cease to regard as vacuous hysteria the urgency that characterizes the Bible: the Hebrews might have become Canaanites or Assyrians. That they did not—that, whatever their transient syncretism, they kept to their path of march (the path foreseen by Moses and policed by the later prophets) is a truth whose cause is not very perceptible to the student who ploughs through the Bible at the rate of ten chapters a day. Unless aided, the student will suppose that the Hebrew destiny was a clear, easy one instead of a series of events terribly at the mercy of ideas and powers that lie just beyond the horizon which Hebrew historians and prophets drew around their material.

This is not to minimize the Hebrew achievement. But it is to guard the student from judging that it was an accomplished fact from the very outset of history—further, from judging that there is nothing wonderful in the appearance, in the Hebrew record, of certain of our important democratic beliefs. Yet, civilizations were old when Hebrew thought traced the deviations that are important for us—deviations not without prefiguration elsewhere (e.g., Ikhnaton's state religion, Hammurabi's laws) but that in intensity, in permanence and staying-

power, were really without parallel or repetition in the ancient world. Once this is perceived, the student can follow with a keener interest the actual formation of the key concepts which are said to be still essential to us today. This following cannot be done, be it admitted, without a frequent impatience, so slow are the prophets to advance toward goals that we see plainly. Yet to simplify and schematize their advance and their people's advance with them is to misrepresent Hebrew history and prophecy. True, there are foreground figures—doers like David, thinkers like Isaiah—whose experience does appear to mark a distinct step. But fuller acquaintance suggests that many were taking the same step at the same time, as if to exemplify the "law" that all experience tends to be *the* experience. Nor should the teacher conceal that this sort of progress is not without its retreats. So, for example, must the narrowing statism of Ezekiel strike us after we have read the great passages in Isaiah. It is as though God—or whatever alternate term (the vital force, the course of history) pleases—had allotted to the Hebrew people a goal (elements in the congeries of concepts that make up the democratic faith) and then had made the journey toward that goal confused and disturbing—had threatened it with historical disaster or, even worse, with defection of insight, with ebbing of inspiration.

These four related insights—which concern Hebrew rhetoric, the "laws" of very early history, the relation of the Hebrews to their world, and their slow creation of important human concepts—find their ultimate focus in this perception (a perception that may appear to many students a sufficient recompense for previous patient study): the perception that many important ideas are not

endowments enjoyed by mankind everywhere. Instead, he may see that many important ideas emerged in a certain historical context. He may be willing to regard this emergence as a "natural miracle"—to regard it thus quite aside from any theological assumptions with which the Bible may be read. Of course, such a conclusion runs counter to the ordinary suppositions about the origin and nature of crucial human concepts, even on the part of those leaders who cry that they must be reintegrated into our present culture. The ordinary judgment seems to be that there is, throughout mankind, like an easy, mobile humor, something that we can call "ordinary decency"—a decency that, previous to the disasters of the last ten years, was believed so pervasive that we did not have to pay heed to the spring from which it flowed. That is, there was no occasion to seek out the source in the Bible and clear away from it the rubbish that had accumulated; for, were there not innumerable other fountainheads from which "decency" flowed? Indeed, it might even be prudent to let the ancient sources—the Bible, conventional religion, traditional learning—choke up; this might make the flow from other fountains become purer and stronger.

But, now that many apparent fountains have dried up or have given man only bitter waters, there is—among the frightened, among the soberly concerned—thought of recourse to the old well. Yet, a good many who look to the Jewish-Christian tradition as a possible contributor to the renewal of democratic decency hesitate to look closely at the old spring; perhaps they have the secret fear that the clogging leaves may be dust-dry. This is a fear that any effective general study of the Bible—in college classes or elsewhere—must put to one

side; better, it is a risk to run. Indeed, it is this risk, this gauntlet, that a careful study of the Bible prepares one to run. I have suggested that one can at least perceive in the Bible "a natural miracle": a miracle that took place within the limits of certain years. A "miracle," for our purposes here, is simply a deviation from the predictable, a combination of given elements of history and concepts that is most unlikely. Such a combination, it can be argued, finds expression in the Bible. And the "miracle" can be appropriately described as "natural" because the approach here outlined purposely leaves out questions of divine interposition. Instead, the question is posed thus: Given the ancient world in all its complexity, its infinitude of possibilities, what people are likely to produce the ideas—effectively, vigorously—that we now wish to cherish? One of the less likely answers, certainly, is "the Hebrews"—the Hebrews, of whom one might expect so little, since they were late-comers in the story of civilization, since they were poorly equipped intellectually and materially to add much to the already complex tale. This, and no more, is what is meant when one says that students can be led to perceive a "natural miracle" in the biblical record. One need not deny that there are other "natural miracles"—that to Greece we look for certain disciplines, to Rome for others. But, from these "miracles" the Hebrew-Christian one is distinct. So it was felt to be in ancient times; with either bitterness or rejoicing—but seldom with indifference—Greek and Roman commentators remarked the intrusion on the Hellenic-Roman scene of a set of concepts that were intransigent, that did not submit to easy "adjusting," as did the rites of Egyptian Isis and Mesopotamian Mithra. It was not just another set of

ideas from the Orient; it was a set of ideas that both threatened and promised—that (the teacher can suggest to the present-day student) can still threaten and promise.

This is what a study of the Bible can arrive at. It draws certain corollaries with it. It indicates strongly that the decencies that a few years ago were thought to be the spontaneous birthright of all men are indeed—whatever the culture—the end-products of long, extremely faltering creation. They are not genetically the possession of mankind at all. Human decency may be—and in no bad sense—an extremely artificial creation: a creation, from some points of view (the biological, perhaps), a useless exotic. If, nevertheless, we agree to esteem this exotic, we shall be justified in asking whether what, in our civilization, was the gift of a certain people in certain centuries can be ours securely if our desire for it remains fleeting and thoughtless—if we persist in some imitation of the Arnoldian blandness that assumes that we can take the cash (the social benefits of the Hebrew-Christian tradition) and let the *Aberglaube* go. It is at least open to question that we may have the full enjoyment of the concept of the dignity of the individual without a recollection of the context in which that idea once existed (the individual is estimable because he has a destiny beyond limits that we know). Likewise with other essential concepts. Can we say with hope of effect that all men are brothers without agreeing

that their brotherhood was once contingent upon their supposed creation by a father-god? Can we appeal to universal law and dismiss the hypothesis that there was a lawgiver?

It is part of a proper perception of the “natural miracle” that one sees that “human decency” was, in its Hebrew-Christian aspect, firmly linked with certain expectations as to divine goodness and order. One should ask, therefore, whether it is not unrealistic to expect that these particular decencies will revive under utterly altered conditions: whether, that is, study of the Bible is to be of much effect if it is to be a picking and choosing that shall offend no one.

It is dangerous, of course, to speak of ideas as though they were living things, subject to genesis, subject to death and dissipation. But history does not encourage an opposite procedure: the arbitrary pilfering of elements from different cultures, to be soldered anew. Often what is produced is far from what was expected. Renaissance Platonism would have startled Plato, and a Roman would have found the “classic” eighteenth century a strange place. Indeed, one may ask—as a result of teaching the Bible and other works supposed to be important to our civilization—whether the kind of picking and choosing involved in patching up “the American way” leads beyond comfortable stultification. Certainly Hebrew-Christian “decencies” were a part of our past because our forebears did not try to make an ethic blossom alone.

Theme and Structure in Vincent Sheean's "Personal History"

SAMUEL KLIGER¹

THE method of the literary artist is always an inclusive and organic one—a presentation of a whole. The salient problem in criticism, therefore, is to bring to light the features of relationship among the parts of the literary work which order the parts in a coherent whole. Vincent Sheean's *Personal History* recommends itself as an ideal text to test such a critical hypothesis by virtue of its structural art, simple in method as it is comprehensive in effect. Clues to the rhetorical devices which Sheean employs to fuse the materials of his autobiography into coherent form, with a clear beginning, middle, and end, can be found first in the constant recurrence in the book of its two independent themes; and second, in the grand climax, centering on the Acropolis episode, in which the action of the book as a whole is resolved as a result of the two independent themes crossing over.

Personal History is composed of two themes. Simply stated, the one theme is the so-called "long view of history"; the second theme argues the relation of art to man's environment, social, political, and economic, and even to the material environment such as determined by climate and geography. Both themes are broached in the first chapter and, following their introduction, recur throughout the book as discrete or independent

themes; they finally join in the climax of the Acropolis episode.

The "long view" may be dealt with first. The term itself is not introduced until approximately the middle of the book in connection with Michael Borodin, Communist organizer, but all of the discussion which precedes is preparatory for the definition of the "long view." In chapter i, in the account of Sheean's first encounter with religious and class bigotry during his college days, the problem of the "long view" is stated in terms of an implied contrast with the "short view" of the bigots; the first chapter, therefore, serves as an effective introduction to the presentation as a whole, the rest making explicit the idea or ideas stated implicitly by way of introduction. Sheean leaves college (in chap. ii), and, entering the field of journalism and international diplomacy, he is appalled by the cynicism and greed of traditional power diplomacy; thus, the account of his journalistic apprenticeship further enforces the contrast between the "long view" and the "short view." Chapters iii and iv, entitled respectively "The Rif" and "The Rif Again," advance the discussion when Abd-el Krim, the Riffian chieftain, is presented as a person politically and morally qualified to be classed as a leader with the "long view" of history. Abd's courage, humor, and unselfish devotion to the welfare of his tribesmen raise him far above the European power politicians

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whom Sheean has learned to abhor. In addition, Sheean points out, Abd has indubitable greatness, described as "that quality of being in but above the battle."² The concluding portion of chapter iv, expatiating on this mark of Abd's greatness, contains the most glowing passages of the autobiography, and is equaled in intensity only by the account of Rayna Prohme, the heroine of the book, and the climatic Acropolis episode itself. At the very moment of his defeat by the combined Spanish and French forces, Abd-el Krim is shown to have the philosophic insight characteristic of the "long view" of history. Abd is capable of seeing the defeat of the Riffian preparing even in defeat for the ultimate victory of the world's downtrodden masses over imperialistic tyrants. It is precisely this quality of being able to see a problem, not in isolation, but in terms of an ultimate political destiny that is described as the "long view" of history or, alternately, the successful solution to the philosophic problem of "one and the many." Chapter v, "Desert Gardens," is given over to the discussion of the second theme of art, but in chapter vi, "The Revolution," the explanation of the "long view" is resumed and the key terms (not surprisingly) are Abd's quality of "being in but above the battle" and the "one and the many." In China, says Sheean, he first gained a clear insight into the inner processes of history; he first "began to be able to discuss the general under the particular, to take what Borodin described as the 'long view'"; from the vantage point of the "long view," it was now possible, says Sheean, to answer questions he had thought unanswerable—"the questions of a sensible relationship between one

life and the many."³ In the passage describing the further detail of Borodin's "long view," Abd's name is revived, indicating how the theme of the "long view" is recurrent in the book, ordering its diverse materials according to a definite plan of composition. Borodin, Sheean says,

... had the special quality of being in, but above the battle, to which I have already referred in speaking of Abd-el Krim ... he seemed to take the "long view" by nature, by an almost physical superiority of vision ... his whole adult life had been lived by a system of thought in which the immediate event was regarded as meaningless unless related to other events on both side in time; in which the individual was valued by his relationship to his fellow beings.⁴

The terms in the definition vary but the meaning remains fixed: "being in but above the battle," "the one and the many," and the "long view" are one concept, differently expressed. In his description of Rayna Prohme's grasp of historical realities, a new term, "the central reality," is introduced. Completely committed to the Communist cause, Sheean says of Rayna:

... The problems of minor movement no longer counter for her; they have been solved; she had reached her centre. If we define this central reality as the meaning (or the conviction of meaning) in the existence of an individual, his sense of exact position with respect to the multitudinous life of his species in its physical environment, it may be seen that, for persons like ourselves, it had to be the whole thing, the sum of good.⁵

The terms "the one and the many," "the central reality," the "long view," "being in but above the battle," all cluster and, standing for a single concept, bring all of the political discussions in *Personal History* within a coherent plan. Varia-

² Vincent Sheean, *Personal History* (New York: Modern Library, 1935), p. 152.

³ *Ibid.*, pp. 207-8.

⁴ *Ibid.*, p. 221.

⁵ *Ibid.*, pp. 283-84.

tions and combinations within the concept are possible, and they are actually exemplified in the book. Eugene Chen, for example, who like Rayna and Borodin worked for the downtrodden Chinese coolie, did not necessarily have the "long view." Chen, rather, is said to be "on the right side for the wrong reason."⁶ Born part Chinese and part Negro, Chen vented his hatred of the Anglo-Saxon world which snubbed him by throwing in his lot with the coolie. As he spoke eloquently for China's masses, he appeared to be taking the "long view." In reality, however, he was an intense egoist, insincere as a revolutionary, without the philosophic understanding of Abd-el Krim, Rayna, or Borodin. He took, simultaneously, the "long view" and the "short view" of the Chinese problem.

The second theme of *Personal History*, art in relation to its environment, is introduced in the first chapter. In the following chapters, the theme shuttles in and out, unifying the narrative into an ordered composition. Sheean describes his undergraduate immaturity and with complete candor reveals his humiliation when he discovered that he had been wasting his time in college. A glib youth who had happened through accident to have acquired a bilingual education, he elected "snap" courses and quite easily impressed his French teachers with his facility in the language. One summer, however, in company with graduate students in an advanced course in French poetry, from their maturer approach to their studies, Sheean learned that literature unless it reflected life was not worth the paper on which it was printed. Literature, he discovered belatedly, inevitably takes on the impress of the forces liberated by the age in which the author lived. Thus, the summer course in the

poetry of Victor Hugo was a revelation. Sheean says:

It was clear after the Hugo experience, that literature involved something more closely related to the whole life of mankind, than the science of stringing words together in desirable sequences, however fascinating the contemplation of such patterns might seem to a bookish and word-conscious nature.⁷

The theme of art is held in abeyance in the next three chapters but reappears in chapter v, "Desert Gardens," completely given over to the problem of the environmental conditioning of art as the phenomenon may be observed in Persia. Struck by the Persian's love for gardens, Sheean finds the explanation in the material facts of Persian political and economic development. The garden, Sheean finds, is essentially an oasis to the Persian. A pastoral economy leading toward a nomad life, and hence the importance of the green, cool oasis after a day spent under the broiling desert sun, explains the Persian's attitude toward gardens and, by extension, his attitude toward his rugs, miniature paintings, and architecture:

The conditions of daily life produced the conditions of the art that undertook (at least in the great centuries) to embellish or enhance it. The life of the oasis, when it was lived by sensitive, sedentary, indolent and passionate people of the Irani race, compelled its art works to assume the mood of refuge, of rest, under forms predetermined by the oasis itself, the actual instruments of man's struggle with surrounding nature—so that the garden determined both the architecture and the carpet, and the works of art produced by artists under such conditions of life coalesced, when they were assembled to give the impression of a style.⁸

The sanctions of art, consequently, are not the mere technical dexterity which it displays but its place in man's endless

⁶ *Ibid.*, p. 225.

⁷ *Ibid.*, p. 10.

⁸ *Ibid.*, p. 196.

struggle to adapt himself to his natural environment. Art is part of the life-process; therefore, no artist whose roots of inspiration are sunk in his own milieu, giving expression to representative ideas of representative men of his own time, need ever feel that as one person his life is unrelated to the many lives surrounding him.

The first direct attempt to bring the two themes, the "long view" and the milieu theory of art, into mutual relation is revealed in Sheean's commentary on the art of Ernest Hemingway. The commentary is, in fact, the indication of the movement of ideas in the book toward their clear resolution in the climax of the Acropolis episode. Sheean condemns Hemingway as a writer whose roots are not sunk in his native soil (it is quite probable that Sheean today after *For Whom the Bell Tolls* would be willing to revise his attitude). He grants that Hemingway is a conscious and highly skilled artist, a great stylist; but he wrote only "upon subjects of the narrowest significance."⁹ Not a hint is given in the Hemingway stories of our tottering democracy, of the menace of fascism. "What did he [Hemingway] care about Chinese coolies? He had written *My Old Man*" (p. 304). With this appraisal of Hemingway, the pattern of ideas in *Personal History* is laid completely bare. The appraisal is the penultimate discussion of the milieu theory of art; it follows the account of his undergraduate experiences with reading and the analysis of Persian gardens, but it precedes the climatic discussion of the art of the Parthenon in the Acropolis episode. Implicit in the condemnation of Hemingway's art is the norm of the "long view." The reader is apprised that in Hemingway we have a curious analogue to Eugene Chen: a

⁹ *Ibid.*, p. 304.

writer who is in the right cause for the wrong reason, a writer, that is, who is indisputably the supreme stylist of his time but a writer whose inspiration is cut off at the roots, a writer unmoved by the social and political upheavals of his own time, a writer in the battle but not above it, a writer who reflects a private view of the world, a writer with the "short view," his oneness unrelated to the many lives surrounding him. The implicit meanings held by the discussion of Hemingway's art are made fully explicit in the Acropolis episode, but it is tentatively made clear, at least, how the two separate themes of *Personal History* can be brought to one focal point. As the pattern of ideas emerges, it thrusts forward the final question of the book: what is, indeed, Sheean's own relation to the "long view"? To what purpose has he discussed at all the "long view," on the one hand, and, on the other hand, the theory of the artist's relation to his milieu, if not to face and to answer this ultimate question? Presumably, the climax of the book must answer the question. In short, it becomes evident that *Personal History* constitutes, at bottom, Sheean's *apologia pro sua vita* as a writer, in the right cause for the right reason and not a mere stylist, "in yet above the battle" to develop a prose style adequate to his ideas, a writer, therefore, with the "long view."

The climatic scene is enacted before the Parthenon on the Acropolis. The vision of dead Rayna's countenance appears before Sheean. He had sought, unsuccessfully, to discourage her decision to enter the Communist party as an organizer. The two had spent many hours in long discussion, but it had always appeared to Sheean that the arguments ended inconclusively since it was Rayna's idea that each must find his own

relation to the "long view" in his own way—there was no other way to take the "long view"; furthermore, her own decision did not imply that he was weak and ineffectual. Rayna's death, in its own way, solved her problem, but to Sheean there remained only mental unrest; he had not yet found his "long view." In reporting the Zionist-Arab riots in Palestine, he had taken the side unpopular with the liberal press in America. He had reported that while the Arab mobs had first taken offensive measures, nevertheless the Jews had so completely distorted their own case that they were equally guilty. In other words, Sheean had taken the "long view" toward the Jewish problem and he saw its solution not merely in terms of the Jews but in terms of the extension of democratic rights to all the minority peoples of the world; for his pains, however, he had been accused of being secretly in the pay of the Arabs. Hurt by the unfair accusation and perplexed by the inconclusive argument with Rayna while still alive, Sheean suddenly sees the end of his mental unrest in the columns of the Parthenon. Viewing the "entasis" or slight bulge in the columns of the temple, Sheean says that suddenly he had "one moment of extraordinarily sensitized vision on the Acropolis, and from then on the events of the previous months tended to take their proper shape and proportion."¹⁰ The swelling line of the columns was a special creation of the Greek architects of antiq-

uity. It was appropriate only to Greece and to the rolling brown hills and blue sky which framed the edifice. Only by following faithfully their artistic instinct, as conditioned by the climate of Greece and its peculiarly rarified atmosphere which would have distorted the straight line of the pillars unless it was compensated for by an entasis or slight bulge, did the Greek architects achieve an authentic Greek art, true to their native genius. To have faltered in following their consciousness of their environment would have meant losing the "long view." The Greek architects achieved for all time simply because they responded to their own time and environment.

Now Sheean perceives how right Rayna had been. Each must find his own relation to the "long view." Of course he was no revolutionary. He must function usefully as a writer. Only by writing honestly "to see [Rayna's vision tells him] what's happening, has happened, will happen—that's all you have to do—that's programme enough for one life, and if you can ever do it, you'll have acquired the relationship between the one life you've got and the many of which it's a part."¹¹ Thus it is that in the climax of the Acropolis episode that the action of the book as an organic whole is resolved as a result of the fusion of the two separate themes of the book. The themes are exhausted in the climax—anything additional would be purely superogatory. This is the way of art: a "seamless web."

¹⁰ *Ibid.*, p. 425.

¹¹ *Ibid.*, pp. 427-28.

Analysis of the Experience in Lyric Poetry

MACKLIN THOMAS¹

IN THE poetry class the teacher has two main and related aims. He must (1) lead the students to a detailed understanding of the experience presented in a given poem and (2) win their assent to the experience as a natural, familiar, and real interest of theirs. It must be admitted that for various reasons entering college students bring with them some innocent resistance to both these aims. The teacher can best overcome this resistance if he has a clear plan and procedure for accomplishing it.

Experiments have shown that college students often make radical mistakes in the appreciation and evaluation of poetry because of failure to grasp the concrete details of the experience presented in a given poem—failure, that is, to answer correctly such a simple question as “Where is the speaker (in the poem), and what is he doing?” Of course the answer is never as simple as the question, yet it is clear that the teacher need not be ashamed to ask students in the course of discussion for a detailed and accurate description of the poem’s central experience. A few students are likely to demur at first on grounds of bruised sensibility (they had rather “admire the flower than dissect it”), but the deeper satisfaction that goes with improved understanding may reconcile them to the method in time.

Of course this does not mean that the teacher’s task is simply to reduce the overt statements in the poem to prose (if that were wholly possible). When he has

cleared up possible misunderstandings of such statements, his analysis has just begun. What he aims at finally is such an analysis of the experience as will win the student to accept it as one in some way possible for himself. The student must feel: Now it has happened to me—but “me” as another person, not my everyday self. This last is meant to be a caution against encouraging the student to identify the poetic experience with former events in his own life—by such a question, for example, as “What does this passage remind you of?” Such procedure may hinder the self-forgetfulness and sympathetic projection necessary to a realization of the poetic experience. There is danger here that some random association, thus encouraged, may quite distort the feeling tone intended by the poet. The student should accept the poet’s experience, not because it bears any surface correspondence to his own usually commonplace past, but because it is an occurrence with the same *structure* as the most intense moments of his own career—has, that is, the same elements of dilemma, choice, and reconciliation. Once having perceived this, the student is no longer likely to locate the poet’s experience in some unlikelike and fantastic world peculiar to poets; rather, he sees his kinship with the poet in having to work out durable attitudes toward life’s critical moments. He shares with the poet the bitter-and-sweet pleasure of re-working an experience until it takes on unity and form, fitting harmoniously into his whole conception of what life is

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like. Here it sometimes needs to be explained that the experience in the poem, although it can of course contain nothing that has not somewhere touched the poet's life, still is never a simple stenographic transcript of an autobiographical occurrence: it may represent an imaginative re-working of a single event or a fusion of several events drawn from various sources, all compelled to take the shape of a formal structure seldom occurring in life as a whole crystal.

Naturally students should not be burdened more than is necessary with the critical apparatus implied above. They will work out for themselves in the course of carefully directed questioning some simple and adequate equivalents. But the teacher should have well outlined in his own mind the emotional structure of the poem presented, understanding the relations between those mutually conflicting motives in the poetic experience which would fly apart, so to speak, were they not held together by the final attitude and dominant feeling tone of the poem.

Let us take as a first and simple example a poem by D. H. Lawrence which is written on the level of concrete experience:²

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till
I see

A child sitting under the piano, in the boom of
the tingling strings

And pressing the small, poised feet of a mother
who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to
belong

To the old Sunday evenings at home, with winter
outside

And hymns in the cozy parlor, the tinkling piano
our guide.

² Here some details reflect Mr. I. A. Richards' treatment of the same poem in his *Practical Criticism*.

So now it is vain for the singer to burst into
clamor

With the great black piano appassionato. The
glamour

Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a
child for the past.

Here, after a clear reading, the first task is to establish through brief questioning the physical details of the action. Certain students may not at first realize that the speaker is dealing with two different women at different times. Answers to the question: "Where is the speaker, and what is he doing?" should emerge clearly, building sharp pictures of the two contrasting episodes, with the stage-sets and social tone proper to each: namely, the presumably large and heavily-furnished room of the modern scene, with its great piano, the singer with her audience of one, and the implied tone of intimate understanding between them; the small "cozy" room of the scene in the past, with the exact position of the child under the piano and the subtle characterization of the mother in the phrase "small, poised feet."

The next object is to establish the contradictory emotional drives in the poem, whose clash and eventual fusion produce such frictional heat in the author's mind and heart as to demand expression. Of these the chief ones are (1) the speaker's homesickness for his childhood and mother, touched off by a chance association in the first scene; (2) his attempted rejection of that emotional current under a social compulsion to embrace the normal adult values of love and musical enjoyment in the actual present. Usually it will be easy to lead into a discussion of the first motive (homesickness for childhood and the past) because some students may take that theme to be the sole theme of the poem and will wish to reject

it scornfully, perhaps linking it with "mammy" songs or other vulgarizations of memory. (This impression is deepened by such now trite expressions as "glamour," "insidious," and "heart of me," and this is one of many occasions a teacher has to explain that all poetic language is subject to "weathering" of the sort in time, that there was a time when a great poet rhymed arms with charms.) After establishing the nostalgic motive, noting perhaps that the vividness of the language (as in lines 3 and 4) somewhat mitigates the sentimentality, one may turn to those students who have already recognized the presence of the second theme (rejection of the nostalgic impulse)—have seen that Lawrence, in fact, is making the same condemnation of his nostalgia as the class and that the tension of this conflict provides the chief emotional drive of the poem. Here one may use the value of "in spite of myself . . .," and show that the conflict is further emphasized by the breaking of the rapport between the author and the singing woman.

Now we approach the synthesizing task of establishing the character of the intellectual compromise and the dominant feeling tone with which the author fuses the contradictory elements of the poem. It must be clear that the heightened language and heightened consciousness of the poem demand a release, a way out—the emergence of some attitude on which the author can come to rest, which he can fit comfortably into the rest of his experience as a completed thing. To suggest the quality of this aesthetic satisfaction, I have sometimes used the comparison of a housewife who, after numerous trials, has finally got her living-room furniture arranged just the way she wants it. Her pleasant sense of accomplishment and her impulse to show someone else

how it looks correspond, on another level, to the poet's satisfaction and need of communication. In the present instance the author's final attitude is one of surrender, since he cannot resist the nostalgic impulse, and the dominant feeling tone is one of conscious abandonment to an enjoyment of the pathos of the past, an emotion enriched by the variety, color, and shading of the closing language. (Note, for example, the cluster of values about the "great black piano," with its physical echoes of animal fear.)

It is understood that this analysis of the poem's emotional structure leads, by appropriate steps, into a discussion of other structural elements and of the language, imagery, sound-effects, etc., with which we are not primarily concerned here.

When, as often happens, the poetic experience is more abstract, farther removed from visible reality, its analysis becomes more difficult. Let us take an example at one remove from photographic actuality, the phantasy of Elinor Wylie's "Velvet Shoes":

Let us walk in the white snow
In a soundless space;
With footsteps quiet and slow,
At a tranquil pace,
Under veils of white lace.

I shall go shod in silk
And you in wool,
White as white cow's milk,
More beautiful
Than the breast of a gull.

We shall walk through the still town
In a windless peace;
We shall step upon white down,
Upon silver fleece,
Upon softer than these.

We shall walk in velvet shoes:
Wherever we go
Silence will fall like dews
On white silence below.
We shall walk in the snow.

Here, to be sure, the chief interest lies in the superlatively deft language and form of the poem; yet the importance of the underlying experience should be recognized. An analysis of its structure shows two main pairs of conflicting motives: (1) the delicacy and fragility of the clothing contrasted with the sharp coldness of winter (if the author had said, "Let us put on appropriate galoshes," there could, of course, have been no poem); (2) the conflict between the pleasure of the imaginary excursion and the hard fact that no such trip will take place or is possible. The author surmounts the sense of defeat in this fact (a sense of defeat common in poetry—necessity, climate, gravity, hardheartedness, poverty, time, are always in the way) by drawing on the assurance of an accomplice in the phantasy (note the pervasive "we" of the poem). Students can remember how as boys and girls their phantasies took on more reality when confided to another, with an appropriate ritual of pretense. Here this ritual is the form and language of the poem itself, and, in so far as it compels momentary belief, the reconciliation of the conflicts is complete. (It is possible also to regard this as a love poem, the whole being an elaborate image reflecting the serenity and delicacy of the relationship, but few students will take it so.)

Even farther removed from ordinary experience is the imagist poem, "Oread," by H. D.:

Whirl up, sea—
Whirl your pointed pines.
Splash your great pines
On our rocks.
Hurl your green over us—
Cover us with your pools of fir.

Here most students will need to be told that they are to project themselves into the experience of a wood nymph on an

antique shore. The basic emotional structure, too, is somewhat remote from their common feelings. The author is expressing that ambivalence which we all feel at times in the presence of powerful forces and great dangers—we wish both to escape them and to be possessed by them. Everyone has some impulse to plunge over the cliff as well as to step back; everyone, when a locomotive passes close by, has some compulsion to seek annihilation under the wheels as well as to avoid them. Here the speaker to the sea and its powerful beauty wishes both to escape and to be overwhelmed. It is interesting to relate the very striking images and sound-effects of the poem to the vertigo suggested by the central experience, especially the "whirl whirl hurl" combination. Here as in Lawrence's poem the fusion of the motives is effected by luxurious abandonment to the deeper and normally unauthorized impulse.

Finally, let us take an example of intellectual statement, one for which it would be possible to find a moderately good prose equivalent, Emily Dickinson's "Joy in Insecurity":

Go not too near a house of rose,
The depredation of a breeze
Or inundation of a dew
Alarm its walls away;
Nor try to tie the butterfly;
Nor climb the bars of ecstasy.
In insecurity to lie
Is joy's insuring quality.

When presenting poetry of this sort, ostensibly meant to guide conduct, one should not encourage a tendency of some students to regard the "moral" expressed as necessarily a literal and considered rule for living. They should understand that the poet is more concerned that we *feel* the truth of what he is saying than that we take it for a scientifically tested generalization. Some poets, it is true, are

intensely concerned with the basic problems of their generation and want to be taken seriously and literally; and their utterances may at times have profound value as guiding principles. But we have to remember that the poetic statement is always a subjective formula, tied to a single experience or summing up a set of emotionally selected experiences, and might very well be false in some other context. Its value for us lies in a different field from mathematical truth.

With this understood, we may observe that the central experience of the moralistic poem is a *moment of realization* summing up various intuitive judgments and half-recollections of other experiences (some of them doubtless the words of other poets on a common theme), a moment of realization which in this case, enforced by the novel and sinewy language of its expression, carries its appropriate train of physical echoes—a sense of relaxation, opening the hands, so to speak, and letting go, but with a restraining tension of regret. The structure of the experience arises from the basic dilemma of living: Creatures of time, we cannot spend beauty and have it; yet poets have long consoled us with the feeling and the demand that there be a kind of having in spending, something in the fleeting that does not change. In this poem Emily Dickinson works to invert the more familiar *carpe diem* formula by saying that beauty, ecstasy, lie outside of time and change and that to possess them permanently is to refrain from seizing the fragile forms of decay in which they are

borne—an attitude which momentarily reconciles her to the hard choice of restraining (and us, so long as we are under the spell of her language).

In conclusion, two perhaps obvious cautions seem necessary. The first is that the preceding analyses are not of course meant to describe what happens consciously in the poet's mind while he writes a given poem, though in some cases there might be a correspondence. Since any analysis by the reader must work backward from a final event with a long history of development, he can hardly expect to come very close. But that does not relieve him of the necessity to analyze, if the poem is to be of importance to him. The second is that it is not material to the present purpose whether the reader accepts in detail the analyses of the poems given above. No two readers or discussion groups can be expected to come independently to just the same findings. The writer's purpose is to submit, as useful to the teacher, certain analytical assumptions, which may now be summarized: The central experience in a lyric poem is built up out of conflicting motives. The poet must reconcile them and release the tension of the conflict by elaborating and expressing a workable attitude toward the experience. The whole process is characterized by a distinctive feeling tone which combines with the statement-content of the poem to set it apart from others. The teacher may assist the students to a fuller enjoyment of the poem by a co-operative attempt to retrace this process.

The Teaching of English as a Modern Foreign Language

PAULINE M. ROJAS¹

THE teaching of English as a foreign language is slowly emerging as a new specialization in the field of the modern foreign languages. Evidence that there is some demand for personnel trained in this specialization is to be found in the fact that teacher-training programs are now offered in the English Language Institute at the University of Michigan and at Teachers College, Columbia University. The need for specially trained teachers to work with non-English-speaking children and adults has long been with us, although scant heed has been paid it by educators as well as by the general public. True, there have been course requirements for teachers of English and citizenship in the night schools of New York City and elsewhere, but the emphasis in these has been on problems of adult education rather than on techniques of language teaching and the problems of minority groups. Also, to meet special demands, such as those of the education of the Spanish-speaking child in the Southwest, courses have been offered at the University of Texas and other institutions, but they have been offered on a voluntary basis rather than as prerequisites to certification. In-service training and orientation for teachers of "bilingual" children is from time to time encouraged or forced by the exigencies of special situations such as the recent influx of Puerto Ricans into New York City, but it is no exaggeration to say that

¹ New York University.

the neglect of the educational needs of both the "bilingual" child and the "bilingual" adult has been great. Under these circumstances it seems truly significant that teacher-training programs in the teaching of English as a foreign language have appeared.

Some explanation for what would seem to be our rather widespread tendency to underestimate the linguistic difficulties of our foreign-language-speaking minorities may lie in our isolation from nations whose languages differ from our own. If more of us found it necessary really to *know* another language, we should perhaps have a better understanding of the problem that our language minorities face. As things are now, however, our contact with foreign languages and foreign-language learning is exceedingly limited. The usual two-year high-school course in Spanish, French, German, etc., at best gives little more than a "reading" knowledge. In fact, few college students can handle another language with any degree of fluency. Indeed, many of our language teachers are unable to speak or understand the languages they teach. (Witness the continued popularity of the grammar-translation method in spite of the recent advances in linguistic science.) It is not strange, then, that teachers who have never themselves experienced learning another language thoroughly may misjudge the magnitude of what is expected of the "bilingual" child, who is required to learn English well enough to

study all his school subjects in it. When he fails to learn enough English to enable him to get along well in school, he drops out to swell the ranks of our second- and third-generation citizens who cannot speak English.

The responsibility for this situation certainly would seem to rest largely with the schools. Up to the present time teachers of "bilingual" children have not been required to have special preparation. Nor have specially prepared materials generally been considered essential. We have assumed that any teacher who is a native speaker of English can teach English and that materials prepared for native English-speaking children are adequate for "bilingual" children as well. When "bilingual" children do not make the progress we expect, our nationalistic feelings are hurt, and we tend to blame them. "They don't speak English because they don't want to" is a common rationalization among teachers of "bilingual" children, or, worse yet, "They are low I.Q.'s." The attitude toward the foreign-language-speaking adults has been somewhat similar, although more special provision has been made for them.

The limitations of time for adult classes has forced some kind of special materials, as well as the fact that instruction in English and in citizenship often go hand in hand. In the case of both children and adults, however, the attitude of educators and the public might best be described as linguistically naïve, inasmuch as neither has been able to appraise accurately either the magnitude of the task or the factors involved. These popular misconceptions in regard to the learning of English by the non-English-speaking are to some degree responsible for the neglect of this field as a modern language specialization.

Other factors, the roots of which lie in

social and economic problems and cultural conflicts, have contributed to the widespread failure of the schools to deal adequately with the groups that need teachers specialized in teaching English as a foreign language. The "bilingual" children in the Southwest and in the larger metropolitan areas belong largely to the underprivileged, as poor in culture as in material goods. The adults seeking night classes in English in the public schools are usually immigrants looking forward to citizenship, the Puerto Ricans, who already are citizens, being notable exceptions. Racial prejudice and social snobbishness have operated against anything more than a niggardly outlay of expenditures on behalf of these non-English-speaking groups. The schools, reflecting the attitudes of the community, have made little demand for specially trained teachers, and few colleges and universities have seen fit to offer adequate training courses for teachers of these groups.

Also, there has been some hesitation on the part of those concerned to recognize openly that English is a foreign language for the non-English-speaking among us. It has seemed to some persons somehow unpatriotic to speak of English, our native tongue and national language, as a foreign language. As a result "bilingual" children have been taught as though they were native speakers of English. Their cultural background has been ignored along with their linguistic background. It is obvious, nevertheless, that psychologically English is as much a foreign language for them as French or Spanish is for those of us who are native speakers of English. Had this fact been more fully recognized, it is to be presumed that accepted principles and methods of teaching other foreign languages would have been applied to the

teaching of English to non-English-speaking children and adults, and specialization in the teaching of English as a foreign language would have long since emerged.

Fortunately, the opening of this new field of language teaching has not had to await the slow but inevitable awakening of the public conscience on behalf of our language minorities. What we have failed to do for our own nationals, we have undertaken on behalf of visiting foreign students. Efforts to meet the needs of these students have taken shape in two forms: namely, regular credit courses in college English adapted to their special needs, such as those given at the University of North Carolina, the University of Texas, Teachers College, Columbia University, Mills College, and elsewhere; and the short intensive non-credit courses given at the English Language Institute at the University of Michigan and at Bucknell.

As a result of these programs special materials and methods for dealing with the language problem of foreign students have been worked out. At the English Language Institute of the University of Michigan the recent advances in linguistic science were brought to bear on the problem of teaching American English to Latin-Americans. Materials based on a scientific analysis of American English were developed.

The basic principles underlying this program are the following: (1) that instruction should begin with the colloquial aspects of the language; (2) that the initial presentation should be oral; (3) that the materials should be based on a structural analysis of the grammar and sound system of English as compared to the grammar and sound systems of the student's native tongue; and (4) that translation, traditional grammar, and advance

assignments should be barred. The central feature of the program is the specially prepared materials; without them it could not operate.

These materials give the students the opportunity to master the distinguishing sound features of English and its structural patterns in a minimum of time. On the question of vocabulary the viewpoint is that as an end in itself it is not important in the beginning stages. A limited vocabulary is used to operate the structures to be taught. The theory is that, when the student has mastered the basic sound system of English and its basic structural patterns, he will proceed to expand his vocabulary as his experiences with the language grow—precisely the procedure followed by a child in learning his mother-tongue.

It was in connection with the special course for Latin-Americans at the English Language Institute that a teacher-training course was first offered to those wishing to specialize in the teaching of English as a foreign language. Later, the course at Teachers College, Columbia University, was opened, and it is expected that a similar program will be offered at New York University in the fall of 1948. So far, demands for such teachers have been limited mainly to the American Institutes maintained by the Department of State in Latin-American republics and to colleges and universities that are initiating special English courses for foreign students. That the demand for them will eventually extend to areas where "bilingual" children predominate and to night schools seems certain.

As has already been pointed out, teachers of non-English-speaking groups need to be trained not only in the teaching of English as a foreign language but also in how to deal with the whole educational problem of language minorities.

Children from such groups as the Puerto Rican and other Spanish-speaking groups in New York are not only handicapped linguistically; they are also handicapped socially and economically. A teacher who does not understand the child's cultural background and his socioeconomic limitations is likely to misjudge him. To compare children from the low socioeconomic status of large numbers of our language minorities with children of educated Europeans in exile is grossly unfair. It is only logical to suppose that the latter will learn English more readily than the former.

To ascertain the degree to which this problem is recognized, the writer in the summer of 1946 contacted the Board of Education offices in New York City, in Cleveland, and in Detroit. In no one of these places was it possible to find out how many "bilingual" children were enrolled in the schools. In the central offices no count was being kept of the number of children who enter school linguistically handicapped, nor is there any data on how linguistic handicap affects school progress. That children from foreign-language-speaking homes, especially the Puerto Ricans, were a problem in New York City was recognized and lamented by public school officials, but at that time there was no program of orientation for dealing with them, no training courses in the teaching of English as a foreign language, and no specially prepared materials for teaching them English. In spite of the fact that little or nothing had actually been done at that time to meet the problem, the Board of Education officials in New York City deserve recognition for having clearly appraised it. This fall, or at the beginning of the school year 1946-47, experiments were initiated to take care of the situation created by an

unprecedented influx of Puerto Rican children. Since then a number of public schools have organized special classes for newly arrived Puerto Rican children, and special materials and methods are being used. At this writing New York University's School of Education is offering its facilities for an all-out attack on this particular problem, and in-service training courses have been organized for teachers of Puerto Rican children by the Board of Education as well as by New York University.

In Cleveland in the summer of 1946 the writer was told by a Board of Education official that there was no bilingual problem in the schools there. The official interviewed stated that all the children knew English; some of them "lacked experiences." An opinion contrary to this view was expressed by a professor at Western Reserve University who said that he had observed a linguistic handicap in students from foreign-language-speaking homes as far up as high school. The large numbers of persons in Cleveland who speak as their native language some other language than English is attested by the number of books in the modern foreign-language collection of the Cleveland Public Library. It seems probable that there is considerable language handicap among school children.

In Detroit about the same situation was found as in Cleveland. Further evidence that the effectiveness of our manner of dealing with the educational problems of language minorities is inadequate is shown by the fact that we still have large numbers of non-English-speaking citizens among the "Cajuns" of Louisiana, among the Pennsylvania Dutch, and among the large numbers of so-called Mexicans and New Mexicans of the

Southwest, whose grandparents, and even great-grandparents, were born under the American flag.

Of naturalized citizens and prospective citizens we still have many who do not speak English in spite of our adult education programs. In New York City on election day a local radio station announced that some four thousand persons were unable to vote due to failure to pass the literacy test. How many of these were foreign-language-speaking is not known, since no records are kept on the causes of an individual's failure. It is probably safe to assume, however, that inability to speak English was one of the causes. No records are kept of the language background of the students who attend the evening classes in English for the foreign-born, and there is no differentiation in the materials as there would be were they based upon the techniques of descriptive linguistics as applied to language teaching.

It might be stated at this point that the neglect of the language problem of the non-English-speaking minorities is only a part of the larger problem of the treatment of all minorities which Hollis L. Caswell, associate dean of Teachers College, recently listed as one of the five main problems faced by secondary schools today. That the linguistic aspect of this problem is more acute in the elementary schools goes without saying, as does the fact that its solution depends

mainly on the attitudes of the dominant English-speaking group. In regard to the Spanish-speaking group, which is the largest foreign-language-speaking minority, the committee under Dr. Howard E. Wilson which recently investigated bias in American textbooks for the American Council on Education found, according to the *New York Times* for January 26, 1947, that "the textbooks give too little information about the Spanish-speaking group living not only in the Southwest but also in most of our metropolitan communities. . . . The ethnic qualities of this group, its place in the pattern of American society, and the problems faced by its members are virtually ignored."

It would seem appropriate that the attack on the teaching of English as a foreign language should have come first on behalf of the Spanish-speaking, albeit they were not our own.

Now that the initial steps have been taken in the preparation of adequate materials for teaching English to those who do not speak it as a mother-tongue and in the preparation of teachers in this field of specialization, it is to be hoped that in due time advantage will be taken of these forward steps to promote an extension of the benefits now being received by foreign students at our universities, to our native-born bilingual children, and to our non-English-speaking adults, both prospective citizens and citizens born.

College Programs in Communication as Viewed by an English Teacher¹

HAROLD E. BRIGGS²

THREE years ago at the University of Southern California we were asking ourselves, "What are the various kinds of communication programs?" "How do they work?" and "What are the advantages and disadvantages of the new programs in comparison with the traditional freshman English course?" In attempting to answer our questions we studied whatever we could find on the communication idea without, however, being able to form any very clear notion of how to begin. Then the dean of the liberal arts college decided to send me to visit several of the best-known communication programs in the Middle West, and shortly thereafter we set up our own program on an experimental basis. Ten sections of average freshmen were included in the program, that is, about two hundred and fifty students. The results of our experiment were so pleasing that this year we have broadened our program to include one section of unusually bright students and one section of slower students. By the end of the year we expect to make up our minds on the question of whether to include all freshmen in the communication program.

It is my hope to pass on to you some of the answers to the questions which we asked ourselves, that we have learned through experiences. This can be done

most expeditiously, I believe, by a four-way comparison of the communication programs at the University of Minnesota, the University of Iowa, and the University of Southern California, and the typical traditional freshman English program. I realize that these words are all high-order abstractions; the terms represent innumerable things, all different. For the programs at Minnesota and Iowa are not exactly the programs that I saw there two years ago; the programs I saw are not the programs that someone else might have seen; the programs vary with each teacher; and, of course, there is no such thing as the completely typical freshman English program. But now I shall proceed with the comparison, assuming, as we all do, that I am talking not about fictions but about things that really exist.

The first point concerns the experimental attitude. Though there are numerous freshman English teachers who constantly try one way after another of improving their work, it is evidently true, by very definition, that the traditional freshman English program is pretty much satisfied with things as they are or as they used to be. The traditional mind is always a closed mind—I am not here arguing whether this is bad or good but merely attempting to report an observation. The teacher of communication must have an open and receptive mind. One of the common characteristics of the communication programs with which I

¹ A paper read at a meeting of the National Council of Teachers of English held at San Francisco, November 27-30, 1947.

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am familiar is the weekly staff meeting at which the teachers report their experiences and exchange ideas. At the University of Southern California we have even refused to provide a written syllabus for our communication work because of our belief that at present a written syllabus might discourage experimentation. No doubt, as the communication programs settle down they will tend to become more rigid, but I believe the best programs will retain a good deal of the experimental attitude.

One reason why I hold this belief will, I think, become clear as we consider the matter of democratic co-operation, the co-operation of teacher with teacher, student with student, and teacher with student. Such co-operation, it seems to me, is implicit in the very idea of communication. To show it in action, I wish to outline briefly the system we have developed at Southern California. Every week, as I have said, the staff has a one-hour meeting to consider plans for the coming week or sometimes for the coming semester. The director offers his plan for his own class, the other teachers then suggest improvements, and finally a master-plan is worked out. If a teacher does not wish to follow this program, he explains his own idea, which is then criticized and sometimes improved. It usually happens that four-fifths or more of the teachers decide to follow the master-plan, but the others go their own way for the following week or two. By the end of that time they find themselves again in agreement with the majority. The system is democratic, as I see it, because all have an equal vote and all are equally free to experiment. And this is one of the reasons why I believe our program will probably continue to be experimental in attitude.

Another reason concerns the demo-

cratic organization of the students in most of the Southern California communication classes. Many of the classes are conducted partly by the students themselves. A theme-committee of students plans most of the theme subjects and helps the other students revise and improve their writing. The themes are then handed to the teacher for comments and grading. Another student committee plans panel discussions. Some of the classes have student committees also on class examinations, on radio, on moving pictures, and on the library. Each class has a chairman who is elected by the students after all have given speeches on some aspect of university life. The student chairman confers frequently with the teacher, makes suggestions about the class work, and announces plans and assignments to the class. Two or three times a semester all the student chairmen meet with the staff, make reports, evaluate the work, and vote on the staff's plans. If it is plain that a clear majority of the student chairmen opposes the plans made by the staff, those plans are abandoned. It is easy to see, then, why this program is experimental and why it is as democratic as possible.

In this respect the Southern California program is obviously different from the traditional freshman English plan; and it is different, too, from the programs at Minnesota and Iowa, which, as far as I have been able to discover, are planned and conducted by the staff without student participation. The University of Denver plan is the only one I know of that approximates the Southern California plan in regard to democratic co-operation. Mr. Sorenson will, I hope, have something to tell us about the democratic aspects of the Denver plan.

A third point concerns the development of a sense of mature responsibility

within the student. Such a development is implicit in the idea of communication: one must accept responsibility for what one says and writes. It is one's duty to respect the facts, to respect one's neighbor, to respect one's self. The democratic procedures of the Southern California program are relatively effective, we believe, in developing a sense of responsibility. This may explain why our student chairmen have never once abused the power they have. It is real power, and they know it is real. The very fact gives them a sobering sense of responsibility.

An obvious mark of a communication program is its concern with the mediums of communication—with the newspaper, radio, moving pictures, magazines, and books. The difference here between the traditional freshman English program and the communication programs is in some cases distinct, sometimes not. The communication programs differ among themselves. The Iowa program, which is avowedly and primarily a skills program, seems to be, for example, more concerned with teaching students to speak well over the air than with questions of the political and social significance of the radio. The Minnesota program, in contrast, is much concerned with these last-named points. The Southern California program is theoretically similar to the Minnesota program in this respect, but for lack of time it does, in fact, limit itself pretty much to the attempt to train its students to be discriminating, analytical, and properly appreciative listeners. Frankly, I do not know what Iowa does with the study of newspapers and magazines, though I know that the Iowa students put out their own magazine and the program co-operates with the school of journalism. Minnesota and Southern California both study newspapers, after training their students in the analytical

techniques of popular semantics, and Southern California then goes on to the study of four national magazines, here again relying upon a common-sense adaptation of the semantic analytical techniques. But, at least in a general sense, all communication programs are concerned with newspapers, the radio, and the moving pictures, and so are some freshman English programs. The difference seems to be a matter of emphasis and approach.

Several of the differences among these three communication programs seem to me to be due to a fundamental difference in definition. At Iowa communication is defined in terms of skills—in reading, writing, listening, and speaking. At Minnesota this definition is accepted, and there is added to it a conception in terms of the semantic and social significance of the contemporary mediums of communication, that is, particularly, radio, the moving pictures, and newspapers. At Southern California the conception of communication is broader. Accepting both the Iowa and the Minnesota interpretations, we go on to assume that great literature is the highest form of verbal communication. At both Minnesota and Southern California there is strong emphasis upon thinking as the essential basis of all the communication skills.

It is these differences in interpretation, I believe, that have led to differences both in the administrative organization of the programs and in their content. Great literature, especially older literature, is excluded from both the Iowa and the Minnesota program, not alone by lack of time, but by the very conception of the nature and aims of the course. At Southern California the first semester's work is largely concerned with the contemporary mediums of communication,

especially the newspaper and the magazine; but the second semester's work is devoted to books, beginning with Shakespeare and ending with Shaw. The course is different from the traditional freshman English, however, in that the books are analyzed as communication, that is, not viewed historically, but analyzed to discover what they communicate to us today and how they achieve this communication. Further, these books provide material not only for written themes but for numerous speeches, interpretive readings, and panel discussions, which are not usually included in the traditional freshman English program. All of us on the communication staff at Southern California feel that the books read in the course are an integral part of the work and that they provide for the intellectual and emotional development of the students more adequately than other means known to us could provide.

The administrative organization of the three programs is also different. Since the Iowa plan is concerned with skills, Iowa must have an elaborate testing program to determine proficiency in various accomplishments and an equally elaborate remedial program involving the co-operation of psychology, speech, English, education, the testing bureau, and sometimes medicine and psychiatry. It is almost essential under these circumstances that representatives of these fields, as well as others, should be an integral part of the communication program; and there is more reason for it to be headed by a member of the department of psychology or of the department of speech than by a member of the department of English. In the Minnesota program the department of English is dominant, I should say; but it works in the closest co-operation with the department of

speech and the school of journalism. At Southern California the communication program is at present completely under the control of the English department, which is thus compelled to rely upon the friendly offices of outside departments for aid, such as the departments of speech, radio, cinema, and psychology. The same concern with skills at Iowa demands the use of varied equipment, especially audiovisual aids, and this fact in turn demands a more complicated administrative system. Audiovisual aids and other forms of equipment are less used at Minnesota and used even less at Southern California. On the whole, I am inclined to believe that all communication programs will eventually develop in the direction of the Iowa plan as far as the use of equipment and the administrative organization are concerned. More problems of various kinds can be solved more efficiently, I believe, by such a development—for example, the problem of the stutterer or of the neurotic; but still, as a member of the department of English, I am naturally of the opinion that the dominant control of the program should ordinarily remain in the department of English.

What I have said of the Iowa plan points to another characteristic difference between the communication programs and the traditional freshman English plan, namely, the incorporation of new techniques and bodies of knowledge into the communication program. The day is not far past when English looked with disdain upon such raw new disciplines as psychology and speech. But, like it or not, the new knowledge presses upon us, and, being honest men, we cannot deny its validity and usefulness. The traditional English teacher grants this but wants speech and psychology to stay where they belong. The member of the

communication staff answers that they belong with him. The communication program recognizes that people do more speaking than writing, that they are much affected by speaking, that the fostering of a good society depends greatly upon both speaking and writing, and that obscure psychological processes have the strongest effect not only upon speaking and writing, reading and listening, but upon our very conception of what the good society is that should be fostered. The man who fears and hates people who speak with a different accent from his or whose skin is a different color from his is potentially a menace to that good society. To teach him to speak and write more eloquently is to make him potentially a more dangerous enemy. Moreover, the content of all our writing and speaking depends upon our psychology, and upon the content depends the form. There is an intimate relationship, therefore, among speech, English, and psychology—and the communication program is a recognition of this fact.

There remains the question of unity of content. The traditional English course is, by complaint of all, too frequently a hash of strange ingredients. One day one studies punctuation, the next day paragraphing, the next day an essay on the atomic bomb, and the next, an essay on jargon, or frying fish cakes. This is not an exaggeration; it is the literal truth. Who among us has not sat in an English department staff meeting wondering how to bring order out of this chaos? The various communication programs are in various ways attempting to solve the problem. We at the University of Southern California believe that the solution probably lies in recognizing that our business is with language, spoken and written. Some of the questions that immediately arise are these: Of what use is lan-

guage to society? How has the personality of each one of us been influenced by language? How do the newspapers, the radio, the moving pictures, the magazines, and books influence us through the use of language? What are the differences between spoken and written language? Is there any standard language for use in all parts of the country, and what are its characteristics? Has a particular author used language effectively, and for what purpose? And so on and so on. The questions are innumerable, and they all relate to language. Here, then, is a conception that unifies all the elements of the communication program and that gives it a valuable content of its own. No longer is it necessary for us to teach punctuation, political science, and atomic physics in freshman English as unrelated subjects. So far as they appear in freshman English they are related to the extent that they concern communication. In the traditional freshman English program the term papers written by the students deal with subjects ranging from avitaminosis to Zionism. The fact seems to be an admission that the course lacks a distinguishing content of its own. In history one writes on history; in economics, one writes on economics; in English—or so we now believe—one ought to write on some problem concerning the use of language. This is an idea that gives unified content to the course.

What, then, do I, as an English teacher, think of the communication programs? They represent, I think, a healthy, vigorous, and promising movement. Every college and university should, I believe, have an experimental communication program. In a particular school it should, in my opinion, be developed in relation to the background and character of the student body, to the aims and nature of the school, to the

sophomore courses to follow the program, and to the demands of good citizenship everywhere. Each program, in short, should be, to a certain extent, an indigenous growth in answer to particular needs. It is a relatively easy matter to create a communication plan. To those who are interested I might suggest as a first step the formation of a committee consisting, perhaps, of representatives of the departments of English, speech, and psychology, with the possible addition of journalism and radio. As a second step, the chairman of this committee ought to visit a neighboring college or university and watch the communication program in action for a week or so. The third step is perhaps advisable but not really necessary: to call in an experienced communication teacher as consultant to get things started. Actually, the only essential step

is the first. A communication program might conceivably be all the better for evolving indigenously.

The communication idea, to conclude, has been tested under various circumstances in almost every section of the country for three or four years or more. Three or four outstanding colleges or universities have found it so satisfactory that they have dropped traditional freshman English entirely in favor of communication, and a number of other schools are about to do so. In a number of other colleges and universities the communication program, existing as an alternative to freshman English, is growing very rapidly, meeting with the approval of students and teachers alike. My belief is that those who form an experimental communication program have much to gain and nothing to lose.

A Speech Teacher Views College Communication Courses¹

CLYDE W. DOW²

I WOULD like to have you look with me at communication courses from two points of view. The first point of view presents some of the desirable developments that I see in the more than two hundred communication courses that are spread over the country; the second presents a few warnings for communication courses.

What are some of the desirable developments that I as a speech teacher see in college communication courses?

¹ A paper read at the meeting of the National Council of Teachers of English held at San Francisco, November 27-29, 1947.

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The first thing I see is a unification of the objectives of composition and communicative speech to the great advantage of the student. For ten years I taught a first course in public speaking to sophomores. Again and again it was necessary for me to go over some of the same material that these students had covered in freshman composition and had now forgotten. I believe there are so many objectives of composition and communicative speech that can be developed together that it is simply good educational technique to combine the teaching of beginning forms of writing and speaking in a communication course. Some of these common objectives are clear think-

ing, judgment, evaluation, organization, methods of development, vocabulary, good informal usage, and knowledge of how language influences others and ourselves. The first thing, then, that I see is a desirable combination of some common educational objectives in the communication course.

An improvement in teaching staff has been another result of the establishing of communication courses. The beginning course in English, and to a more limited extent the beginning course in speech, has been the dumping ground for poor teachers. There is a reduced tendency to assign the teaching of communications to graduate assistants and older members of the staff who have shown no particular ability in courses in literature or debate. Let us look at a few specific cases. A professor who is in charge of a communication course at a western college would not think of hiring a teacher who was less than a specialist in writing or reading or speech. Another chairman takes the better teachers from any department of the university, be they sociologists, psychologists, or anthropologists, who have a sincere interest in his communication course. At Michigan State we have perhaps a half-dozen graduate assistants this term. What are they doing? They are sitting in the back rows of the classes of our better teachers and they are working in one or another of our clinics. They will do the same thing winter term; and spring term they will get one section to teach. I do not have statistics to cite, but, from my conversations with teachers and administrators of various communication programs, I believe the number of inexperienced and the number of poor teachers are being greatly reduced by the inauguration of communication programs.

A third significant aspect of college

communication courses is the tendency of such courses to develop and utilize in-service programs for the training of teachers. It is rather generally accepted that teaching at the college level is the poorest of all teaching. Because communication courses have put demands upon teachers that our present graduate training does not meet, in-service training programs have begun to come into existence in several institutions. Iowa, Minnesota, Grinnell, and Michigan State have such programs, and there are probably many others. These in-service programs must deal with the philosophy and content of the course, but they also deal with methods of teaching, grading, and selection of materials. The development of these in-service programs is another healthy sign of vitality, desire for improvement, and the introduction of improved methods and materials.

Yet another by-product of these courses has been the development of a highly desirable scientific attitude. As I see many of the newer communication courses, there is a tendency to disregard tradition and to substitute an attitude of "I don't know, let's see." When the staff encounters a new idea, it does not say, "Has it been tried?" or "What do the authorities say about such a plan?" Instead the staff says, "Let's try it, and test it." Such testing programs are difficult to conduct, but samples of testing already done at Iowa, Stephens, and under way at Michigan State, are taking the teaching of both composition and speech out of the guesswork and authoritarian stage, and are casting tradition aside to substitute a highly desirable scientific attitude toward the whole area of communications.

The fifth important development that I see in communication programs is the healthy difference of opinion among the

various plans and objectives of the several courses. The vast majority of the programs seem to be skill programs, that is, they aim primarily to improve the student's skill in listening, speaking, reading, and writing. In conjunction with these four skills there is also the attempt to improve thinking or evaluating since the thinking skill is involved in the four others. There is the personality-centered program of the University of Denver; and the program of broad cultural and sociological areas at Columbia. There is a desirable amount of disagreement and competition among the courses. Then there are those who wonder whether there should be integration of material and whether there should be a single teacher or separate teachers. I have my own opinions on these matters, but I think that the differences we find in the operating philosophies of communication courses are highly desirable.

Communication courses are also beginning to make students aware of the increasing importance of speech in our everyday life. Colleges that have previously let most students slide through without ever becoming acquainted with speech as a significant aspect of communication are now showing their students that something many of them have never thought of, speech, is a vital part of their environment.

Finally, if I were to single out one factor that seems to me to be the most significant development in communication courses, I would say that it is the separation of written expression from literary appreciation. I was surprised to find the following in Harry Overstreet's *Influencing Human Behavior* as early as 1925:

There is another unfortunate factor which has inhibited the enthusiastic pursuit of the art of writing. Students in the schools and colleges

get the erroneous idea that writing is only a literary art, indulged in by literary people. By literary they more or less vaguely mean something having to do with the (narrowly conceived) aesthetic and imaginative life. Thus one takes courses in writing if he intends to be a poet or story-writer; if, on the contrary, he intends to be a scientist or engineer or man of business, writing is one of the literary frills inflicted upon him by a faculty of "cultured" professors. . . . The harm done is really considerable; and it would seem to behove the traditional English department to split itself into two; into a department of Written Expression and a Department of Literary Appreciation. An excellent beginning of this is to be noted in the rather widespread establishment of independent departments of Oral Expression.³

What Professor Overstreet meant by courses of "Oral Expression" I do not know, but it appears that our present-day communication courses are meeting this need.

The separation of practical writing courses from literary appreciation courses and the combining of writing with speaking offer students one of the greatest opportunities of their educational careers. The assertion that good writing should grow out of good speaking is supported from Professor Merriam of Harvard to Rudolph Flesh in *The Art of Plain Talk*. I think that the inclusion of practical writing in the communication course and the exclusion of literary appreciation from the course will permit students to become gradually weaned from their erroneous belief that writing is an impractical, useless, and an academic barrier to be surmounted with the least possible effort.

Now let us look at college communication programs from another point of view. What are some of the dangers that we must guard against to prevent communication programs from becoming a failure?

³ New York: W. W. Norton & Co., 1925, p. 91.

The first danger I see is that, once established, communication courses may lose their original objective. The most important function of the communication course is to see that the student achieves the practical skills of listening, speaking, reading, and writing. We must not forget that one of the most significant motivating forces behind the whole communication movement has been this desire to see that students improve in these skills. This is a practical goal. We, as educators, are likely to forget that practical objective and begin teaching literature and theory or some other more easily taught subject matter.

There is a real danger that the communication program in some institutions may become what has always been taught—taught in the same old way. The real needs of students may be overlooked in maintaining the traditional interest of both English and speech teachers. Such traditional interests will lead us into the teaching of “literary” writing, on one hand, and the teaching of “persuasive public speaking,” on the other. In both cases we shall not meet the need of the student for simple everyday practical writing and conversation and interview speaking. I feel that this danger is greater than most of us are inclined to realize. The crying from the housetops of the great changes that have come about in revising the Harvard or the Princeton curriculums is a false cry. The original intent may have been good, but the same old thing persists.

Since one of our objectives is to improve thinking or evaluating in order to improve communication skills, I see a real danger that we may gradually slide from teaching how to think to what to think. I want us to set up bases for evaluation of the material heard and read without telling the student what to listen

to and what to read. I do not think that it is our job to set up standards of what the student should hear, read, and think; but I am firmly convinced that the communication course will fail in its ultimate objective if it does not try to give the student methods for analyzing what he does hear, read, and think. The area here is not clear cut; there is not just *a* method or *the* method. We can borrow but little from formal logic; for life is not made of or for formal logic; but we can borrow some. We can use much from the general semanticists; and we can use much from the more practical psychologists in understanding our own and other people's thinking. We must not get messianic delusions about the place of communication in a world of today. We are responsible to the student and the administration of the college to see that our students can make a proper evaluation of the bombardment of communication, but we are not self-appointed guardians of what should be communicated.

There is a danger, too, that we will attempt to teach communication in a vacuum rather than in and for life. I would like to see us emphasize a little more the fact that this is a social world and that we need to learn how to get along with other people. We need to make students realize that communication is something that deals with human beings; it is not something just put on a sheet of paper or spouted out into thin air. Communication goes from one person to another and usually back again. Our best teaching of thinking will be for naught if we fail to have our students realize that there is a human factor at both ends of the communication scale. We need to make the communication course more closely related to the findings of the applied psychology of how to get along

with people, not how to get the best of people. Speech has been suspect of that from many sources. But I think that if much speech has erred on the side of how to get along with people so as to outdo them, much English has erred on the side of not trying to get along with people at all. This knowledge, I believe, comes best from the field of applied psychology, for it has been more concerned with measuring the reactions of people to differing stimuli. True, they and we need to continue research on people's reactions to language stimuli.

Eventually, I would like to see those of us who are in communication and in all general education programs bring our influence to bear on graduate education so that we can get appropriate teachers for communication and all general education. Dean McGrath said recently that one of our greatest difficulties in general

education was obtaining satisfactory teachers from the graduate schools of today. Professor Perrin, in his talk before the meeting of "College Courses in Communication," also pointed out the inappropriateness of the present Ph.D. program for teachers of communication. I spent many weeks trying to set up a program at the graduate level that would meet the needs of the communication teacher.

These dangers need not materialize if we put into the statement of philosophy and operation of every communication course the following guides: (1) the communication course should be practical rather than theoretical; (2) the communication course should be modern rather than historical; and (3) the communication course should be based on applied psychology rather than on literature.

DOCTOR'S ORALS

(In the Manner of Macaulay)

A man can shrink no smaller
Than when facing fearful odds
While a classroom of professors
Prove his wisdom's less than God's.

NORMAN NATHAN

CITY COLLEGE OF NEW YORK

Report and Summary

SEVERAL REAPPRAISING ESSAYS concerning the works of both contemporary and older novelists appear in recent periodical issues.

"FICTION: MASS VS. MIND" BY Diana Trilling in the December '47 discusses the question: Must modern novels be either "highbrow" and unreadable—or "lowbrow" and not worth reading? Today the chasm between our "serious" and our "popular" literature is very evident. On the one hand, we have a literature so highly specialized that it can be understood only by a small minority; on the other, "a mass product which seems to pride itself on its lack of distinction of thought, language, and emotion." As Miss Trilling points out, as late as Mark Twain's day, in America, books were a means of unifying society, a way for everyone to share the best that his culture offered. Readers were not written down to. We had, for example, a novelist like Mrs. Humphry Ward, who was very successful but who never thought of writing down to a popular audience. Witness the complexity of theological issues she dared to deal with in her nineteenth-century best seller, *Robert Elsmere*. But today the world is so much more complex that, just as the representatives of democratic government have become more removed from the people, so in literature there is no longer any natural association between writer and audience. And it is in the handling of the democratic subject that the dangerous breach between popular and serious literature becomes most apparent. The popular approach oversimplifies the problems of democracy; the serious writers go into tailspins of overprecise thinking, and somewhere in between is caught the serious writer who wants to be widely read but probably will not be unless he sinks to the

cliché standards of popular literature. To demonstrate this split, Miss Trilling analyzes three current novels which she feels dramatically illustrate it: Laura Z. Hobson's *Gentleman's Agreement*, an example of the majority attitude; *Bend Sinister* by Vladimir Nabokov, a difficult-to-read novel with special appeal; and Sinclair Lewis' *Kingsblood Royal*, "the work of an anguished talent." The only way she sees to close the breach is "by a conscious act of the heart and mind on the part of our writers. We must have the generosity to imagine that our unknown public is of a kind to whom it is worth talking and for whom the best of which we are capable is none too good."

THE PRESIDENTIAL ADDRESS OF the English Association (British) for 1947, given by Sir Osbert Sitwell, was published in November in pamphlet form. Speaking on "The Novels of George Meredith and Some Notes on the English Novel," Sitwell discusses Meredith with love, objectivity, and wit. *The Ordeal of Richard Feverel* and *The Egoist* he considers Meredith's greatest works. He admits that at first reading Meredith is difficult and even boring, but "the persistent reader of Meredith, after a period that seems to him tedious, will find himself swimming with the stream, and immensely enjoying the physical sensations of it." Sitwell prophesies an increasing public for Meredith in the course of the next ten years.

"BALZAC" BY SOMERSET MAUGHAM appears in the January *Atlantic Monthly*. This is one of a series of ten essays on Maugham's choice of "the ten best novels." His essays on Flaubert's *Madame Bovary* and Fielding's *Tom Jones* appear in the two previous issues.

"KOESTLER: A GUILTY FIGURE" BY V. S. Pritchett in the January *Harper's* reappraises all the works to date of that very much argued about writer. Pritchett shows the basic distinction of approach to the materials for a novel between Koestler, who is concerned with ideas for their own sake, and the English novelist, "who usually avoids general ideas and sticks to life as it is presented to himself." He discusses in detail *Scum of the Earth*, *Spanish Testament*, *Darkness at Noon*, etc., and finally concludes: "They are not novels: they are reports, documentaries, briefs, clinical statements, annotated cartoons of a pilgrim's regress from revolution."

THOMAS MANN INTRODUCES THE American reader to "Hermann Hesse—Liberator of a 'Stifling Provincialism'" in the *Saturday Review of Literature* (January 3). To Mann, regarding the older novelist and poet somewhat in the manner of an apostle, Hesse is Germanic "in the old, happy, free and intellectual sense to which the name of Germany owes its best repute." Hesse recently has had published in America "by authority of the Alien Property Custodian, 1945," his *Library of World Literature*; and a novel, *Demian*, is soon to appear in an American edition for which Mann's essay was written as an introduction. Most Americans, even the widely read, were surprised when Hesse was awarded the 1947 Nobel Prize.

ANDRÉ MAUROIS, THE FRENCH novelist, who after the invasion of France by the Nazis fled Paris and eventually came to the United States, a few months ago returned to his native land. In the January *Tomorrow* he writes a very quiet, very illuminating description of his "Return from America." With his gift for perceptive observation, Maurois limns a clear vignette of life in France today, from the members of the Académie, who have progressed since 1939 from *agresseur* to *ardeur* in their consideration of the Dictionary, and the French stu-

dents who resemble so closely the American students he taught here, to the damage wrought his birthplace by the bombings, and the misery of the many undernourished. In relation to Maurois's autobiographical account there is special interest in the article "Juke Box Existentialists" by John L. Brown in the January '48. This is a disquieting picture of the new Bohemians of Paris, who read Hemingway, dance to swing music, and believe in nothing, the new "lost generation" who are themselves acutely conscious that they are lost and are doing a lot of brilliant, pessimistic talking about it.

AN ESSAY, "ITALIAN AWAKENING,"

By Charles J. Rolo in the January *Tomorrow* gives a good summary description of literary stirrings among young Italian writers. In Italy despair seems less a cult than in France. Although no less evident, it appears mixed with buoyancy. An article which serves as a useful supplement to Rolo's and illustrates this is Silvio D'Amico's "Toward a New Theatre in Italy" in the December *Theatre Arts*. In Italy dramatic companies continue to be nomads, as they were three or four centuries ago. Today the legitimate theater is active in only two cities, Rome and Milan. One reason is economic. Deficits are mathematical certainties. Another is the spiritual crisis in Italy whose last important dramatist was Pirandello. But there is a lively interest in the theater among high-school and university groups. The National Academy of Dramatic Art in Rome has become the center of youthful activity, thanks to its scholarship system. The youngsters are writing, producing, directing, and are beginning to show ability.

"WANT TO BECOME A LITERARY Genius?" by Robert Marlowe in the *Saturday Review of Literature* (January 10) exposes the fraudulencies of correspondence schools which purport to teach you how to write and to sell your manuscripts. Marlowe wrote a pretty bad little story which he sent to a number of these schools asking for ad-

vice. He reprints the answers, which tell the tale. The same issue carries a lead article by Robert E. Spiller on "Sidney Lanier, Ancestor of Anti-realism," which shows that the roots of that movement appear to be in American literary tradition.

TWO RECENT ARTICLES, ALTHOUGH concerned primarily with secondary schools, should nevertheless be of direct interest to college teachers. Russell Lynes in the January *Harper's* discusses the question "Can the Private Schools Survive?" He makes the point that there is a great difference between the idea of equal education for everyone and equal educational opportunity for everyone. We need, he believes, a variety of kinds of schools to meet the needs of different types of students, and independent schools can provide an important element in this variety. To justify themselves, however, he also believes that they must each become "a weapon in the service of the entire community." How these schools could become such weapons is evident in an article by Robert U. Jameson, chairman of the NCTE Committee on International Problems, which appears in the winter *Common Ground*. Entitled "Intercultural Education and the Independent Schools," it describes how the intellectual climate of the United States is slowly changing, how some independent schools are gradually adopting various methods of intercultural education, and points out how through intercultural education the independent school may indeed become "a weapon in the service of the community."

"THE PROFESSIONAL TEACHER" BY Francis T. Spaulding in the winter *Yale Review* discusses in considerable detail salaries and standards in public schools. The vicious circle is clearly outlined: poor salaries have made necessary the employment of inferior teachers; taxpayers fuss at paying higher salaries to poor teachers; and so poor salaries remain poor. The point Spaulding stresses is that teachers must take the situa-

tion into their own hands, that they must themselves resolve the question "whether teaching is a profession whose members are willing both to be governed by and to govern themselves by professional standards." *Inter alia*, he recommends that teachers define in professional terms the qualifications for membership in their own organizations, national and local, and act on them by excluding the unqualified or by clearly recognizing two classes for membership.

THE IOWA COLLEGES CONFERENCE on English held a very rich meeting in October and has followed up by mimeographing summaries of the major papers. The three major approaches to literature in the introductory course were described by different speakers and afterward illustrated by application to "Dover Beach." Norman C. Stageberg of Iowa State Teachers College dealt with the "Aesthetic Approach"; Alexander C. Kern of the State University of Iowa with the "Historical Social Approach"; and Richard G. Wendell of Central College with "The Philosophical-Value Approach." (The illustrations are not mimeographed.)

A "Description of a Survey Course in Action" was presented by Winifred M. Van Etten of Cornell College and a "Description of a Core Course in Action" by John C. McGalliard of the State University of Iowa. H. A. Renninger of the Iowa State Teachers College is president; and Richard G. Wendell of Central College, secretary-treasurer. This group is affiliated with NCTE.

C. R. REAGAN, PRESIDENT OF THE Film Council of America, insists that many of the crucial facts and ideas confronting us in social and economic fields can best be understood by the public through films. We take it that Film Council, whose trustees are distinguished educators, will help to see that those who take its guidance get honest and wise films. We may well expect, however, that special interests will also offer theaters, schools, and clubs biased films. Here looms another need for propaganda analysis.

CIVIC-MINDED TEACHERS WILL find interesting the monthly little magazine *Atomic Information* published by the National Committee on Atomic Information, 1749 L Street, N.W., Washington, D.C. The December issue (Vol. II, No. 1) is in a new and attractive format. In it Chairman David E. Lilienthal of the Atomic Energy Commission urges workers in all sorts of local organizations everywhere to stir their groups to understand the problems raised, and to be raised, by the release of atomic energy. "Atomic science will stimulate a whole new world of other discoveries; this is already happening and will continue." These discoveries will be used for the greatest general good only if the people understand and give their elected officials clear indication of their wishes.

This issue also announces "Operation Atomic Vision," a program sponsored by the National Association of Secondary School Principals to introduce study of peacetime uses of atomic energy into the curriculum.

Atomic Information may now be obtained for \$2.00 per year (eight 8½" × 11" pages monthly).

THE NOVEMBER, 1947, ISSUE OF THE *Annals* of the American Academy of Political and Social Science is devoted to "The Motion Picture Industry." Section headings are "Development of the Motion Picture Industry," "Business and Financial Aspects," "Sources and Production of Motion Pictures," "Effects of Motion Pictures," "Motion Pictures and the Public," "Censorship and Self-regulation," and "Areas of Research." Two hundred thirty-six pages, twenty-five authors. To those not belonging to the Academy, \$2.00. 3457 Walnut Street, Philadelphia 4, Pa.

HARDY FINCH, CHAIRMAN OF THE NCTE Committee on Photoplays, recommends several pamphlets available free of charge from Teaching Film Custodians, 25 West Forty-third Street, New York,

N.Y.: *Classroom Motion Pictures for the Use of Teachers of English*, a complete list of excerpts from feature photoplays edited for literature classes by Teaching Film Custodians; *A Guide to Children's Literature in Classroom Motion Pictures*; and *A Study of Dickens in Classroom Motion Pictures*.

THE UNITED STATES CHAMBER OF Commerce through its Committee on Education has stimulated the assignment of committees in eleven hundred local chambers to study educational affairs. This organization seems to be participating in the national campaign for increased financial support of education without attempting to spread its own political or social ideas. It has a pamphlet and a slide film both entitled "Education: An Investment in People"; another pamphlet, "Responsibility: The Fourth R in Education," stressing the need for strengthening state departments of education; and a new slide film, "Money Is Not Enough." Address the chamber in Washington, D.C.

The National Advertising Council is working in similar fashion.

"EQUALITY OF EDUCATIONAL Opportunity" was discussed on the "University of Chicago Round Table" (radio) by Robert Redfield (University of Chicago), George Stoddard (president of the University of Illinois), and Louis Wirth (University of Chicago). This discussion, with Redfield's "Racial and Religious Discrimination in Education" added, is now in its fourth printing. Address the University of Chicago Round Table, Chicago 37, Illinois, inclosing \$0.10.

TWO MERGERS OF PUBLISHERS have been announced recently: F. S. Crofts and Company with the D. Appleton-Century Company, and Reynal and Hitchcock with Harcourt, Brace and Company. Crofts was primarily an educational publisher. Reynal was interesting as publisher of some of the most socially "progressive" pamphlets, notably the "Public Affairs" series.

Books

HOW TO SUCCEED IN COLLEGE

"Success or failure lies with you—and you alone. . . . No formal authority, religious or scientific, dictates your choice of life partners, the literature you enjoy, the careers you enter, or any of the important life decisions. . . . Do not expect anyone else to make decisions for you. Experts can help, but in an imperfect world, there is no substitute for personal responsibility." This is the optimistic note which begins and ends the latest self-help book on how to succeed in college, *A Guide to College Study*.¹

Such a book is needed. A book which did what this one purports to do would be very valuable. In fact, *A Guide to College Study* parallels in its plan much of the work now being done in basic communication classes. The plan is as follows: Part I, "Effective Study"; Part II, "Reading"; Part III, "Observing and Recording"; Part IV, "Writing and Speaking"; Part V, "Thinking"; and Part VI, "Examinations." With the exception of Parts I and VI, it would seem like a text for basic communication. The sad gulf between what this book should have been and what it is, will be the theme of this review.

The book is written in a simple, clear, pedestrian style. It honestly tries to be helpful, but it fails in several respects. First, it is spread too thin. Because it remains too general, it does not give enough practical suggestions based on modern psychology and guidance and semantics to be of great help. Mostly it is an adjuration to do that which the retarded student cannot do without clinical assistance. The chapters on "Effective Study," "The Research Paper," and "Taking Examinations" are not bad.

¹ Robert W. Frederick, Paul C. Kitchen, and Agnes R. McElwee, *A Guide to College Study*. New York: D. Appleton-Century Co., 1947. Pp. viii+341. \$2.00.

But those on "Reading—Newspapers, Novels, Poetry," and those on "Writing" and "Thinking" are poverty-stricken.

Though these authors preach personal freedom, they let an earlier age make their decisions for them. Let us examine two of the frames of reference which they unconsciously (or perhaps consciously) accept. What kind of college do the authors assume that the student will succeed in? And what kind of students do they assume will attend that college? Are either the college or the students realistically conceived, and are they in line with the developments in general education going on today?

As examples, let us take the two sections on "How To Write" and "How To Read Poetry." The first of the two is based on narration, description, and exposition, a forlorn classification which Porter G. Perrin says has proved itself bankrupt. It is dead and forgotten in the new basic communication courses which are now being planned. The second of the two chapters is likewise based on a traditional framework: narrative, dramatic, and lyric poetry. The authors begin: "The reading of poetry should be one of the greatest of pleasures; in reality for the student it is often the greatest of bores." And then they proceed with the same old job of propagating boredom. They begin with the relic:

O, Helen fair, beyond compare!
I'll make a garland of thy hair,
Shall bind my heart for evermair . . .

which is probably brought in as a human-interest item. From that we burble through the beauties of "Marmion," "The Highwayman," "The Widow of Bye Street," Omar Khayyam, Wordsworth, Tennyson's "Maud," and bits of Poe, Shelley, and Keats. These fresh selections are illuminated by the following phrases of criticism:

"The third kind of poetry is the purest form and is known simply as the lyric. . . . People are unaware of what poetry really is. . . . If you fully enter into the poet's mind The perfect expression he is seeking It should illuminate experience and beautify thought."

The remark that poetry should "beautify thought" seems slightly inadequate in a time when we have finally begun to understand what a deep instrument poetry can be for understanding, for self-realization, and for becoming adult and human. These pedagogues seem to be unaware of the criticism of Winters and Brooks and Warren. If they wish to avoid boredom, why not mention Karl Shapiro's "The Aunt" or "The Dirty Word" or some of Warren's ballads? The shallowness of this chapter is typical of the shallowness of the whole book.

What sort of help will a student get from this? Is he thus helped to face the future or to understand the past? Now, let us take a look at the other frame of reference—the type of student which these authors are seemingly trying to help. Is this kind of student typical of our generation, or is he typical of a time before the G.I. Bill?

On page 8 we find the following exercise: "Write a letter home explaining why you want your own checking account or the privilege of a joint account with your father or mother." On page 291 the student faces really vexing problems: "To what college shall I go? What fraternity shall I join? In what shall I major? Shall I join the valet service and pay \$15 per semester to have my cleaning and pressing done?" Notice how deftly the authors avoid using a preposition to end a sentence with. On page 316 the student is trying to decide what type of plane to buy. For two pages the student struggles with this practical problem and then shifts to a consideration of: "Will whiskey cure snake bites? Are men smarter than women? Should atomic bombs be used on an aggressor nation?"

Perhaps I am unduly critical, but if people do not wake up to the kind of world we are now living in and the kind of realities

we must learn to face, then the atomic bomb might as well perform its useful purgation.

FREDERICK SORESENSEN

UNIVERSITY OF DENVER

INVENTORIES IN THE HUMANITIES

Within the last fifteen years more than fifty colleges and universities have introduced broad-field courses and programs in the humanities within the unifying framework of general education. Competent research shows the philosophic and scholarly streams converging in this revival of the humanities. It shows also that a modern psychological-anthropological idea of aesthetic experience has provided the unifying center for these courses combining literature, art, music, philosophy, and history in varying proportions. We have needed additional research on teaching-procedure to help students achieve the synthesis of all human values implied in this modern aesthetic.

The report of the Committee on the Co-operative Study in General Education appointed by the American Council on Education¹ throws some light on new teaching procedure. It details the use of inventories of student beliefs about philosophy and religion and about the several arts as bases for course organization. At the same time, the report introduces two emphases at variance with the main stream of the humanities movement. In the separate inventories and in interpolative discussion of their use, Dunkel focuses attention upon the separate art forms, even upon separate types of literature. He also reintroduces the idea of a theocentric philosophy as the unifying center of human experience—this to parallel the growing idea that art, in whatever medium, is the expressive action through which man patterns his values—personal, social, scientific, and religious.

¹ H. B. Dunkel, *General Education in the Humanities*. Washington, D.C.: American Council on Education, 1947.

These new emphases do not represent the findings of research in trends in the humanities. They are implicit in the play-by-play account of how members of faculties of eighteen schools² developed a "structure within which a number of educational philosophies could cooperate with mutual profit" (p. 9). The structure is based on three assumptions: (1) "confusion, contradiction, and uncertainty are bad" for personal development; (2) the elimination of such badnesses constitutes an educational need of students; (3) colleges can meet this need only if each defines its philosophy of education and develops methods for imparting it. These assumptions provide a working base for educational philosophies as divergent as the authoritarian one that "education should be everywhere the same" and the functional one which recognizes that education and art as nuclear phases of social living must reflect the diversity of pattern that comprises all of society.³

The committee points out that the aim of the humanities in general education may well be the development, in students, of procedures for (1) exploring values, (2) making a design for living, (3) harmonizing actual practice with the design for living, and (4) working for a world in which others go through the same process. The structure of techniques by which the eighteen schools sought to approximate this goal was a series of inventories: "Life-Goals Inventory," "Inventory of Religious Concepts," "Fiction Inventory," and "Inventory of Arts." Ideally, each inventory revealed the stage of a student's understanding in a given area at

the beginning of a course in that area. Filling in or modifying discrepancies in understanding then became the course objective. In religious schools, in philosophy and religion, the instructors were enabled to counsel with students who deviated from established doctrine and to provide appropriate correctives. The report of the use of the inventory in the College of St. Catherine is a case in point (p. 63). The instructors in other schools were able to observe gaps in an all-inclusive pattern of values from which a growing philosophy rebalances itself. The accounts of the use of inventories in Park College and Little Rock Junior College provide illustration (pp. 55 and 70).

Use of the inventories of student beliefs about fiction and art permitted of a comparable range of critical theory and practice—from judgment to evaluation of values. A characteristic question on which students indicate agreement, disagreement, or indecision reads: "There is no way to decide once and for all what is a good work of art. Whatever I like is good art for me." Many teachers would feel that there are actually three aspects of this question, each capable of a different response without showing inconsistency. However, such statements do provide base for valuable discussion in class or conference.

One result of the inventory in humanities courses remains to be mentioned, although the study does not consider it. Through the inventory, teachers may find that their present objectives need to be rephrased. In the rephrasing they may find that a simpler approach to self-realization can be made in a study of communication in the mass mediums. If this happens, we may find ourselves reserving the more complex philosophic patterns for an upward extension of general education into the junior and senior years. There is evidence that schools are tending in this direction. Some revision of the inventory technique may help to give it scholarly direction.

FRANCIS SHOEMAKER

UNIVERSITY OF WISCONSIN

² Allegheny College, Antioch College, Ball State Teachers College, Centre College of Kentucky, Fisk University, Hendrix College, Iowa State College, Little Rock Junior College, University of Louisville, Macalester College, Michigan State College, Muskingum College, Northwest Missouri State Teachers College, Park College, Pasadena Junior College, College of St. Catherine, Stephens College, and Talladega College.

³ *Cooperation in General Education: A Final Report of the Executive Committee of the Cooperative Study in General Education* (Washington, D.C.: American Council on Education, 1947), chap. ii, "Issues in General Education."

A DIFFERENT TREATMENT OF WORLD LITERATURE

The late Arthur E. Christy was one of the most ardent advocates of the teaching of comparative and world literature in our universities and colleges. As chairman of the Comparative Literature Section in the American Council of Teachers of English, as editor of the *Comparative Literature Newsletter*, and as editor-in-chief of *A Guide to Comparative and Inter-cultural Relations* he did a great deal to foster comparative studies in this country. In *World Literature: An Anthology of Human Experience*,¹ he and Professor Henry W. Wells of Columbia University have provided a textbook which, grounded in the principles of comparative literature, is designed to develop in the student "an appreciative understanding of the common denominators of human experience in all parts of the world."

The editors do not follow the usual approach of dividing their materials into nationalistic and linguistic classifications, time periods, literary types, or such abstractions as "The Renaissance Man." Instead, the selections are arranged according to the common cultural interests of mankind from primitive times to the present. The emphasis is on the interrelationship of literary thought and an understanding of our common humanity. Some sections deal with man's physical and intellectual relations to nature, others with his intimate spiritual life. There are chapters on social and political issues, on the enjoyment of the fine arts, etc. In "Man against Fate," for instance, the editors have included *Agamemnon* by Aeschylus, Synge's *Riders to the Sea*, and the fragmentary tragedy by William Vaughn Moody, *The Death of Eve*. In the closing

chapter, "The Utopian Dream," we find Hawthorne's *Earth's Holocaust*, *The Moral Equivalent of War* by William James, and *Earth, Air and Mind* by H. G. Wells, all three dealing with man's "far visions into the future of human society and that confident hope of human betterment by which alone we are buoyed up and inspired to our best endeavors and accomplishments."

The scope of the book is impressive. There are hundreds of selections from scores of writers. Forty nations and more than thirty languages are represented, and considerable attention is given to Asiatic sources. The book is not limited to belles-lettres but includes some of the classics of scientific and social literature. In short, it is a truly representative anthology of the literature of the world. There are times, however, when one would like to find longer selections and more material by certain authors; and the necessity of acquainting the student with too many writers whose names he has never heard raises a problem for the teacher. On the other hand, the excellent introductions to the twenty-six sections, which tie the various selections together, and the short biographies at the end of the book somewhat compensate for these shortcomings.

Since many of us have begun to realize that it is impossible, in the average course on the freshman or sophomore level, to teach a history of world literature, two paths are left to us to follow—either to select a few masterpieces and teach them thoroughly or to treat "the basic ideas in many of the world's greatest cultural heritages" and their literary expression, irrespective of time and place. By consistently following the second path, the editors have developed a new and useful approach to the perplexities of teaching world literature.

HORST FRENZ

¹ Arthur E. Christy and Henry W. Wells (eds.), *World Literature: An Anthology of Human Experience*. New York: American Book Co., 1947. Pp. xxiii+1118. \$5.50.

Brief Reviews

[Mention under this head does not preclude review elsewhere.]

FOR THE GENERAL READER

Raintree County. By ROSS LOCKRIDGE. Houghton. \$3.75.

Johnny Shawnessy seems to symbolize the youth of the mid-nineteenth century in Indiana. He was a doctor's son, but he grew up as a farm and small-town boy, was a soldier in the Civil War, a politician, and finally a teacher. The central theme is one of a single day—an 1892 Fourth-of-July celebration which brings back home boys (now fifty-ish) who have made good and are men of importance. Through flashbacks the story of Johnny, of many other characters, of the town, and of national events are told. An oddly contrived story with a stream of symbolism—past and present. A Thomas Wolfe flavor. January Book-of-the-Month choice.

The Purple Plain. By H. E. BATES. Atlantic. \$2.75.

A young British pilot whose bride has been killed by a bomb is located in central Burma. He has lost the will to live and is taking desperate chances, with no desire to escape. Gradually the tragic death of his fellows, the terrible suffering of the natives about him, the unselfish services of people who care, and the love of a beautiful, educated Burmese girl, Anna, bring back to him a will to live, to serve, and to love. Literary Guild selection for January.

The Aunt's Story. By PATRICK WHITE. Viking. \$3.00.

Theodora Goodman had an understanding father, but he died leaving her the victim of a tyrannical mother and a selfish, pretty sister. Finally the mother died and the frustrated middle-aged woman vainly tried to find herself by traveling about the world. A study of a thwarted lost personality, complex and appealing as reality gives place to delusion. White's style has been likened to Virginia Woolf's.

The Circus in the Attic and Other Stories. By ROBERT PENN WARREN. Harcourt. \$3.00.

Fourteen short stories by the author of the Pulitzer prize novel, *All the King's Men*. The title story is of a youth harassed by a dominating mother. In childhood he sought escape in a life of the imagination and in his old age turns for solace to the dream of his childhood. The years in between are interesting and convincing.

The Patchwork Time. By ROBERT GIBBONS. Knopf. \$3.00.

In a small southern town Johnny Somers grows up the victim of a possessive mother. When he finally gains a measure of freedom, he is baffled by a strange

world of sex and temptation, of good versus evil. The book is highly recommended by Erskine Caldwell and Eudora Welty.

Monsieur Teste. By PAUL VALÉRY. Translated from the French and with a note on Valéry by JACKSON MATHEWS. Knopf. \$5.00.

A deeply personal book—not entirely autobiographical. Monsieur Teste is "the man who is in man," the man in the mind of Valéry, the image of his consciousness. In the Preface, Teste is introduced as "This imaginary character, whose author I became in my partly literary, partly wayward or . . . inward youth. . . ." "Teste was created . . . at a moment when I was drunk with my own will, and subject to strange excesses of insight into myself."

Paul Bunyan. By JAMES STEVENS. Woodcuts by ALLEN LEWIS. Knopf. \$3.00.

A new edition of a famous book, with one new substitute chapter, an enlarged introduction, and the hilarious Columbia River whale-run story.

Febold Feboldson: Tall Tales from the Great Plains. Compiled by PAUL R. BEATH. Illustrated by LYNN TRANK. University of Nebraska Press. \$2.75.

Stories of the legendary Swede, the first white man to settle on the great plain, have been popular in Nebraska since the day of the pioneer. The illustrations are clever and individual.

Meet the Amish: A Pictorial Study of the Amish People. By CHARLES S. RICE and JOHN B. SHENK. Rutgers University Press. \$5.00.

A pictorial study of the God-fearing farming community of Amish people who live in Lancaster, Pennsylvania, and cling to the customs handed down by their fathers. Modern improvements are to them works of the devil, but they strive for a life of peace. A large, attractive volume picturing an alluring region.

The Hybrid-Corn Makers: Prophets of Plenty. By A. RICHARD CRABB. Rutgers University Press. \$3.00.

A farm adviser chanced to say to Mr. Crabb's question about hybrid corn—"Greatest food plant development in 500 years" and the author's interest in the subject was formed. To a hunger-haunted world his story of the development of a great food product is timely and his predictions are encouraging.

One Day at Teton Marsh. By SALLY CARRIGHAR. Illustrated by GEORGE and PATRICIA MATTSO. Knopf. Pp. 239. \$3.50.

Teton Marsh is located at Jackson Hole, Wyoming. Each of fourteen chapters is devoted to one animal character: a beaver, a leopard, a frog, a mink, a mosquito, etc. Minor characters are in the background. Conflicting interests and instincts of animals make the studies dramatic and tense. Handsomely illustrated; end maps.

A Treasury of Short Stories. Edited by BERNARDINE KIELTY. Simon & Schuster. \$3.95.

Favorites of the last hundred years from Turgenyev to Thurber, from Balzac to Hemingway, with biographical sketches of the authors. The stories make interesting reading and are also an example, through their changes in form and viewpoint, of the development of the short story in the past century. In her interesting foreword the author speaks of "fleeting glimpses of history," while in the stories and the lives of the men and women who wrote them we note the changing culture and modes of thinking of each succeeding generation.

Europe without Baedeker: Sketches among the Ruins of Italy, Greece, and England. By EDMUND WILSON. Doubleday. \$4.00.

Mr. Wilson writes frankly of what he saw on a postwar trip to Europe. He saw evidences of the political situation in Greece, found criticism of America in England, interviewed George Santayana in Italy, and concludes that "America is the most politically advanced country in the world." A few of the articles were published in the *New Yorker*.

Gulliver's Travels. By JONATHAN SWIFT. Complete and unabridged. Crown Publishers. \$5.00.

Twenty-four original prints and one hundred and sixty drawings by Luis Quintanilla. Introduction by Jacques Barzun. A handsome volume uniquely illustrated. A book to own.

The Stature of Thomas Mann. Edited by CHARLES NEIDER. New Directions. \$5.00.

An anthology of criticism, with translated essays on aspects of Mann's life, work, and philosophy by writers representing many countries. In his introduction Mr. Neider writes a passage illustrative of his admiration of Mann. "To our art Mann brings solidity and tradition, a great sense of form, intellectual substance, and artistic longevity and perfectionism. . . . Mann the devotee of myth and music has become, ironically, a symphony of myths."

Milton Cross' Complete Stories of the Great Operas. Doubleday. \$3.75.

Every aria, all the action, the complete stories, of seventy-two great operas; "How To Enjoy an

Opera," "History of Opera," "Ballet in Opera." The author has a large radio audience. Line drawings by Dolores Ramos.

The World's Great Catholic Literature. Edited by GEORGE N. SHUSTER. Introduction by WILLIAM LYON PHELPS. Halcyon House. \$1.49.

Over two hundred selections from many writers. In his preface the editor states: "It will in a measure illustrate the impact of Catholic thought and feeling upon world literature since the days of the Apostles."

Monday Night. By KAY BOYLE. "New Classics." New Directions. \$1.50.

Generally considered to be Miss Boyle's finest novel.

Bernard Shaw. By ERIC BENTLEY. "Makers of Modern Literature" series. New Directions Books. \$2.00.

"An attempt to redefine the nature of Shaw's work and assess its values." Chief plays are analyzed, Shaw's career is summed up and the suggestion made that he has lived out "the tragedy of greatness" which figures in some of his plays.

The Reprieve. By JEAN-PAUL SARTRE. Translated by ERIC SUTTON. Knopf. \$3.00.

This novel by a leader of the new existential movement in France is a kaleidoscopic portrayal of the private and the mental lives of several supposedly typical French men and women during the week ending with the Munich (reprieve) appeasement, with less detailed treatment of some Czechs and of the Munich negotiations. Unpleasant.

Robert Louis Stevenson. By DAVID DAICHES. "Makers of Modern Literature" series. New Directions. \$2.00.

A discussion of Stevenson's work, chiefly of his fiction, with only incidental reference to the events of his life. Daiches traces Stevenson's progress in the reconciliation of romance (interest in harmony of action and setting) and the presentation of human problems. The unfinished *Weir of Hermiston* was the first complete success in this reconciliation. The critique arouses desire to read, or re-read, many of the works discussed.

The Wagon of Life: And Other Lyrics by Russian Poets of the 19th Century. Sixty lyrics translated into English verse by SIR CECIL KISCH. Oxford. \$4.00.

Each lyric appears on a page by itself, with the Russian text on the facing page.

To the Dark Cover. By R. BALFOUR DANIELS. Falmouth Publishing House. \$2.00.

Musical lines in a wide variety of episodes and moods.

Poets at Work. Introduction by CHARLES D. ABOTT. Foreword by SAMUEL P. CAPEN. \$2.75.

Essays based on the modern poetry collection in the Lockwood Memorial Library, University of Buffalo, by Rudolf Arnheim, W. H. Auden, Karl Shapiro, Donald A. Stauffer.

Two Hundred Poems. Edited with an introduction. By RICARDO QUINTANA. Longmans, Green. Pp. 393. \$2.50.

A collection designed "for the everyday reader" with an introduction on "Poetry and the Everyday Reader." Contents are arranged chronologically by periods and range from early English lyrics and ballads to Robert Frost and Stephen Spender.

Poems from Giacomo Leopardi. Translated by JOHN HEATH-STUBBS. New Directions. Pp. 71. \$3.00.

Leopardi was a contemporary of Wordsworth and Keats and was among the greatest European poets of the nineteenth century. Here a contemporary British poet introduces us to a representative collection of the Italian's poems prefaced by a compact little biography.

A Second Book of Danish Verse. Translated by CHARLES WHARTON STORK. Princeton University Press (for the American-Scandinavian Foundation). Pp. 155. \$2.50.

An anthology which presents over forty Danish poets from the eighteenth century to the present.

The Stories of Ernest Dowson. Edited by MARK LONGAKER. University of Pennsylvania Press. Pp. 122. \$2.00.

An anthology of the prose works of a writer who is much better known as a poet, but whose stories are worth becoming acquainted with.

Benjamin Silliman. By JOHN F. FULTON and ELIZABETH H. THOMSON. Henry Schuman. Pp. 294. \$4.00.

Silliman was an American chemist and geologist who lived between 1779 and 1864. As the result of his many activities, which included being primarily responsible for the founding of the Yale Medical School, Yale's Sheffield Scientific School, the Peabody Museum and the Trumbull Gallery, he has become known as "the father of scientific education." This biography appears in the "Life of Science Library," a series dealing with the history of the sciences.

Bar Nothing Ranch. By ROSEMARY TAYLOR. Whittlesey. \$2.75.

By the author of *Chicken Every Sunday*. The story of a dude ranch—amusing.

The Betty Betz Party Book. Written and illustrated by BETTY BETZ. Grosset & Dunlap. \$2.50.

The teen-age guide to social success. Party problems: when to give them, what to wear, how to keep parents in line, how to be a happy little teenager. Colorfully illustrated.

FOR THE TEACHER

Unseen Harvest: A Treasury of Teaching. Edited by CLAUDE M. FUESS and EMORY S. BASFORD. Macmillan. Pp. 678. \$5.00.

Excerpts and whole short pieces by writers famous and relatively obscure, ancient and quite contemporary, which the editors thought might be "especially entertaining to teachers." These are not systematically arranged, though chosen to reflect different periods and attitudes, and project no particular theory of education. The book begins with Maugham, Kipling, A. C. Benson, Thurber, Darrow, includes Plato, Confucius, Arnold, Dickens; and closes with contemporaries.

Foundations for American Education. By HAROLD RUGG. World Book. Pp. 826.

The foundations upon which this veteran educational thinker and innovator would have us base education are (1) a new biopsychology, (2) a new sociology, (3) a new aesthetics, and (4) a new ethics. Its dedication to six men who led in building an "American Philosophy of Experience"—C. S. Peirce, James, Dewey, Veblen, Whitman, and O. W. Holmes, Jr.—suggests correctly the tone of the treatise.

Radio, Motion Picture, and Reading Interest: Teachers College Contributions to Education, No. 932. By ALICE P. STERNER. Bureau of Publication, Teachers College, Columbia University. Pp. 102. \$2.10.

This doctoral study attempted to find out what impels youth to spend so much time with radio, comic strips, funny books, magazines, newspapers, and motion pictures. The main conclusion is that it is the content they secure through these media—adventure, humor, love—that attracts. Implications are, of course, pointed out.

An Introduction to the Phonetics of American English. By CHARLES KENNETH THOMAS. Ronald Press. Pp. 181. \$3.00.

A text for college classes, with the usual description of the mechanism of speech and chapters devoted to groups of sounds in what the author has found to be the order of difficulty. Regional differences and other advanced topics are treated in the later chapters.

"A Sociometric Work Guide for Teachers." By the Intergroup Education Staff, HILDA TABA, director. American Council on Education. Mimeographed. Pp. 70. \$0.75.

Directions for finding by test and interview the attitudes of pupils toward one another. The dis-

covery of these attitudes is obviously important to the teacher who wishes to truly individualize his work with students as well as important to the teacher concerned at the moment with relations between different social groups.

The Nascent Mind of Shelley. By A. M. D. HUGHES. Oxford. Pp. 272. \$5.00.

A study of the continuity of Shelley's main ideas and their relevance to his poetry, with the main argument focused on *Queen Mab*. A close knitting of biography and interpretation for the purpose of extracting the moral essence of the poet's works.

The Frontiers of Drama. By UNA ELLIS-FERMOR. Oxford. Pp. 154. \$3.00.

An analysis of the conflict between the form and content of drama, on the one hand, and the dramatic process and the limitations of the medium, on the other, carefully illustrated by individual plays and specific aspects of dramatic technique.

The Intervals of Robert Frost. By LOUIS and ESTHER MERTINS. University of California Press. Pp. 91. \$2.75.

A critical bibliography, which is also very biographical, written by two of his close friends.

Shakespeare and Sir Philip Sidney. By ALWIN THALER. Harvard University Press. Pp. 100. \$2.50.

An examination into the possible influence upon Shakespeare of Sidney's *Defence of Poesie*. Mr. Thaler's method is to analyze the *Defence* and show how Shakespeare seems to have practiced the principles there set forth.

The Censoring of Diderot's "Encyclopédie." By DOUGLAS H. GORDON and NORMAN L. TORREY. Columbia University Press. Pp. 124. \$3.00.

Today, as press, screen, and radio acquire new and alarming strictures, this history of Diderot's battle for freedom of thought has almost contemporary vitality. Professor Gordon discovered a volume of the *Encyclopédie* which contained page proof which supplied the solution to the problem of the unauthorized censorship of the tenth volume of that great work. The first part of his and Professor Torrey's book describes the battle; the second part contains Diderot's original, re-established text.

Thoughts on Jestings. Translated in 1764 from the second German edition of a work by GEORG FRIEDERICH MEIER. Edited with Introduction and Notes by JOSEPH JONES. University of Texas Press. Pp. 136. \$1.50.

Meier was a distinguished professor of philosophy at the University of Halle. His *Thoughts on Jestings* is an aesthetic analysis of the fundamentals of humor and satire.

A Study of the Structure of Meaning in the Sentences of the Satiric Verse "Characters" of John Dryden. By SISTER MARY CHRYSANTHA HOEFLING. Catholic University of America. Pp. 133. Paper.

A doctoral dissertation which discusses how Dryden employs the sentence as the basic rhetorical unit in constructing a *character*.

The Critique of Pure English: From Caxton to Smollett. (S.P.E. Tract No. LXV.) Collected by WILLIAM A. CRAIGIE. Clarendon Press, 1946. Pp. 56. Paper.

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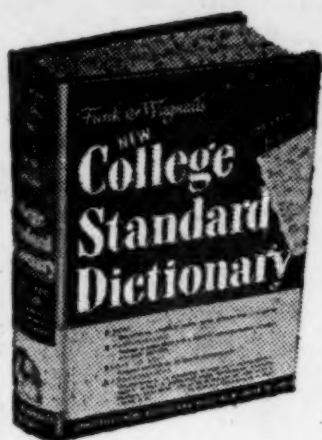
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